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TWO CENTENNIALS.

A few weeks ago, a famous New England institution of learning celebrated, with ceremonies at once brilliant and dignified, the second centennial of its birth. The occasion was in every way impressive; the sense of its participants for the spectacular and the artistic was gratified by the pomp and circumstance of academic processions and convocations; the intelligence of those who shared in the event, whether as eye-witnesses or as observers from a distance, was gratified by the exhibition of high intellectual ideals and by the lesson of historical continuity of aim and achievement which the celebration evoked. Two hundred years of an ever-widening influence for good upon the community, of an ever-deepening devotion to the truth that makes men free, constitute a heritage in which the men of Yale may take a just pride, and afford an earnest of the fact, half-forgotten at times by the most thoughtful of us in the stress of our modern materialism, that the life of the spirit still has its share in our national development, and still urges its insistent claim upon the better part of our nature.

A few weeks later, a famous newspaper rounded out the first century of its existence, and, with pardonable pride, seized upon the occasion for a review of its past. The incidents of this celebration were a special historical issue of the newspaper, a complimentary banquet tendered to its present proprietors and editors, and the publication of a remarkable collection of congratulatory letters and testimonials.

There were no processions, no costumes, no academic functions — in the nature of the case, there could be none of these things — but there was a widespread feeling, which received manifold and often unexpected expression, that the newspaper in question had been one of the most active and beneficent agencies in the history of our civilization during the entire hundred years of its publication. Those who are now directing the course of the "Evening Post" of New York have cause for self-congratulation in the record made for them by their predecessors, in the progress or triumph of the good causes for which their journal has unswervingly contended, and in the steadfastness with which its original aims have been pursued. No one to-day, with the century's history of that newspaper for a guide, could frame a more exactly truthful statement of its work than is provided by the programme printed in its very first issue: "The design of this paper is to diffuse among the people correct information on all interesting subjects; to inculcate just principles in religion, morals, and politics; and to cultivate a taste for sound literature."

It is not our present purpose to speak in detail of the history or the achievements of either the college or the newspaper, but the close coincidence of their centennial celebrations has set us to thinking about their comparative influence, and started the question as to which of the two has proved the more potent agency for good. The question is obviously one that cannot be decided definitely, yet some analysis of the equation presented may prove interesting, and an examination of its several terms will afford some basis for an intelligent opinion.

Stated in its simplest form, the comparison takes the following shape: the college influences a few hundred men, but its influence is exerted during the formative period of life, is steadily exerted for a number of years, and usually dwarfs all other influences during that period. The newspaper, on the other hand, appeals to many thousands of men, but its appeal is intermittent, and always subject to the competition of other influences. It is, moreover, an appeal made to men whose intellectual outlook is fairly well fixed, and whose opinions are not easily to be moulded. The college has the additional advantage of exerting social, artistic, emotional, and other extra-intellectual influences upon the men whom it brings together; while the newspaper, not bringing men

together at all, is deprived of every hold of this sort upon them. On the other hand, the life of the collegian is a semi-cloistered existence, offering limited opportunities for making actual use of the guidance so amply offered; whereas the man for whom the newspaper is produced is in the thick of the world's conflict, confronted every day by practical problems of conduct, and to him the newspaper — that is, the sort of newspaper which provides the text for these reflections — comes just at the time of need, and brings its trained intelligence or its broad social philosophy to bear upon the question at issue. This is its special opportunity, and here, in proportion as the reader believes in its honesty and its sincerity, does it directly influence him to action.

We hesitate to strike a balance in a case like this, where none of the terms concerned can be reduced to quantitative shape, yet it seems reasonably clear that the right sort of newspaper — the one that always puts truth above party, intelligence above passion, and philosophy above prejudice — may be at least as worthy an agency of the higher civilization as the largest university. Specifically, we should hesitate to say that any one of our educational institutions had wrought more effectively for good during the past hundred years than the newspaper now under consideration. But it would be impossible to name another American newspaper of which this might be said for so long a period, or perhaps for any period. However, one example is enough for proof of our contention, and that example is afforded by the hundred years of honest and independent journalism for which the paper of Hamilton, and Coleman, and Bryant, of Messrs. Schurz, White, and Godkin, stands to-day in the estimation of the educated public.

The striking thing about this example of successful journalism in the higher sense is that the success has been achieved under competitive conditions. The newspaper in question has been a paying enterprise without sacrificing anything of its honesty or independence. While other journals have achieved a commercial success by the sale of editorial opinions, or by allying themselves with special interests, and suppressing the truth wherever it was likely to imperil those interests, this journal has kept clear of all such entanglements and insincerities, and furnished an object-lesson of clean journalism unaffected in its course by the claims of the counting-room. The plea for venal and vulgar newspaper enterprise usually

takes the form of saying that papers must be sold and advertisers placated; this newspaper has by its example retorted that the truth must be told and honest opinion expressed, no matter what the effect upon sales and advertisements. And it is a great thing to have proved, even by a single courageous example, that under such conditions the financial returns may safely be left to take care of themselves.

This may be taken as an argument against our old hobby of the endowed newspaper, but we propose to convert it into an argument in favor of such an undertaking. For with all that has been legitimately achieved for dignity and independence in the case now under consideration, we believe that much more might be achieved were a newspaper freed from the necessity of making itself pay. In the first place, it might appeal to a far wider range of interests, and enlist the coöperation of a far greater number of authoritative writers. If it were frankly to assume the position assumed by every college of high standing and offer its beneficiaries a service that did not pretend to be measured by what was paid for it, there would be an immeasurable enlargement of its possibilities for good. This is the result that might be reached by a liberal endowment, and this alone would place a newspaper upon the footing of a university. Even the best of newspapers is forced to depend upon the advertiser for its main support, and the columns which are filled with advertisements must stand in startling contrast to the columns that are filled with news and expert opinion. In the very nature of the case, and under the best possible conditions, the advertising columns of a newspaper are largely given up to special pleading and misrepresentation. The commercial newspaper, however good its intentions, must make this compromise with conscience, trusting to the intelligence of its readers to make due discrimination between the printed page that is bought and the printed page that is unpurchasable. The great advantage of a newspaper that should be strictly an educational enterprise, properly supported by endowment, would be that it need not depend upon the advertiser for any part of its support.

Our attention has been directed to this aspect of the case by an incident in the late history of the very journal of which we have been speaking in such terms of deserved praise. During the recent political campaign in the city of its publication, that journal was enlisted heart and soul upon the side of civic right-

eousness. Yet in the very thick of the contest, its columns gave daily display, in the form of paid advertisements, to the specious special pleadings of the partisans of corruption and civic disgrace. There was no disguise about the proceeding; the advertisements were marked as such, and, according to the accepted ethical code of the journalist's profession, the thing was perfectly legitimate. Yet a higher code than this is readily conceivable, and such a code would be made possible by the endowment of journalism. Since we are determined to view the ideal newspaper as belonging in the same category with the university, the absurdity of the existing practice appears clearly enough when we point out that its educational analogue would be offered by a university that should open certain of its classrooms to the advocates of dishonest money and faith-healing and astrology, thus flouting the very image of truth, in whose name alone a university has the right to exist. The fact that the institution derived support from this barter of its shelter and its sanction would not condone such an offense against educational morality, nor, rightly considered, is the corresponding offense on the part of a newspaper to be condoned.

COMMUNICATION.

THE MAX MÜLLER LIBRARY OF JAPAN.

(To the Editor of THE DIAL.)

A recent issue of the "Japan Mail" has the following information regarding the Max Müller collection of books lately presented to the Imperial University:

"Baron Iwasaki [the donor] stipulates that the library shall always be differentiated from other books and distinguished as the "Max Müller Library"; that every facility shall be granted to students desiring to consult the volumes, and that precautions shall be adopted to prevent the dispersal or injury of the books. The total outlay connected with its acquisition will be thirty-six thousand yen, the purchase having been effected at the price fixed by the great Orientalist himself on his death-bed, namely, three thousand pounds sterling. Tokyo papers publish the letter addressed by Baron Iwasaki to the Imperial University when presenting the library, and add that the first steps to bring about that result were taken by Mr. Kato, late Minister of State for Foreign Affairs, and were seconded by Baron Suematsu. They also publish a verbatim translation of Professor Max Müller's statements with reference to the library — statements dictated from his death-bed, — which show that he regarded the collection of books as of the highest value to students of philology and comparative religion, and that many of the most important volumes have copious marginal notes from his own hand."

ERNEST W. CLEMENT.

Tokyo, Japan, Nov. 10, 1901.

The New Books.

REMINISCENCES OF AN ENGLISH CARICATURIST.*

Mr. Harry Furniss is given the distinction by some of being the greatest caricaturist England has ever known, — and a short review of the satirical art in that country reveals the most famous names in the history of caricature. Although it does not come within the scope of the interesting volumes which Mr. Furniss has given us in "The Confessions of a Caricaturist," it may be timely, in view of the prevailing interest in the subject, to glance back a few score years. We find little of importance in the history of English art in the grotesque and comic prior to that time when the appearance of Hogarth marked a new epoch. And it would be superfluous here to recapitulate in detail the achievements of that great domestic painter; particularly as his powers in caricature, properly so called, though great, were subordinate to his higher merits as a painter of "genre," as the French phrase it, a delineator of popular scenes and incidents into which the humorous only entered as an ingredient. As a political caricaturist, Hogarth was a failure; he left no school of followers. It was later, when the incubus of the war with America was removed, and domestic faction reappeared in all its pristine vivacity, that there appeared the first great English comic artist — James Gillray. Gillray has been described as the Rubens of caricature. Anyone who has studied Rubens's crowds of nude figures which approach nearest to the order of caricature will appreciate the justice of the parallel. Gillray was coarse to excess, both in conception and execution. He possessed only one quality which was apparently discordant with his ordinary character: his delineations of female beauty were singularly successful, and he dwelt on them with special pleasure, for the sake, perhaps, of the contrast with his usual disfigurements of humanity. Rowlandson was endowed with much of Gillray's coarseness, but with little of his satirical power and none of his artistic genius. James Sayer, a contemporary of Rowlandson, possessed a certain amount of original talent as a political caricaturist. Henry Bunbury was but the forerunner of the famous

French school of grotesque artists. George Cruikshank is now almost forgotten as a political caricaturist; it was as an etcher of small figures that he excelled, in which humor and an exquisite appreciation of the ludicrous alternate with beauty and pathos. He was the last actual representative of the school of political caricaturists of the reign of George III. But another worthy name follows upon his time: we refer to Richard Doyle, the famous "H. B." of the past generation. When Doyle ceased his labors, the "Punch" school of satirists began theirs, and the spirit of the art survived — as it will do so long as England retains a sense of the ludicrous.

English caricature in the early days was characterized by the unnatural qualities of ferocity and truculency. Subjects were portrayed in such phases of life as civilization shudders at and veils. To the caricaturist nothing was indecent or inappropriate. Unpopular politicians were shown only as types of human depravity. It was a sad contrast to the commendable work of Du Maurier and Sir John Tenniel. Charles Keene, one of the truest humorists of them all, played upon the follies of the middle and lower classes in a manner that delighted the drawing-room, and the people of to-day applaud his efforts. Gillray is as remote from them as Aristophanes; Rowlandson as impossible as Rabelais. At the present time the prime requisites of English caricature are neatness, grace, good-breeding, a touch of sentiment, and a clear understanding of life.

We can now appreciate Mr. Furniss's position as the greatest caricaturist England has ever known. His work is distinguished by a remarkable versatility of talent, by a great fecundity of imagination, and by a skill in grouping quite equal to that of Gillray. His criticism of life, thoroughly conventional as it is, is so roundly and vigorously expressed as to command attention, and is moreover touched with the elemental quality of pure and genuine humor.

Harry Furniss was born in Ireland, in the town of Wexford, on March 26, 1854. When a child his parents moved to Dublin, and at the age of twelve he entered the Wesleyan Connexion School, now known as Wesleyan College, where he struggled through his first pages of Cæsar and "stumbled" over the "pons asinorum." While yet a boy in knickerbockers he edited a periodical, under the ambitious title of "The Schoolboy's Punch," and it was a car-

* THE CONFESSIONS OF A CARICATURIST. By Harry Furniss. In two volumes. Illustrated. New York: Harper & Brothers.

toon drawn for this juvenile publication which determined the great caricaturist's career. Drawing seemed to come to him naturally and intuitively. In 1873, after an encouraging conversation with Tom Taylor, then presiding genius of the "Punch" table, he left Dublin, and his imaginary walks down Fleet Street became a reality. His first serious work in London was for the "Illustrated Sporting and Dramatic News." In 1880 his first contribution to "Punch" appeared, and thereafter his humorous hieroglyphics were a regular feature of that famous weekly.

His work, however, was not limited to political satire and Parliamentary caricature. When one of the leading religious journals wished to present, as a series of supplements, portraits of the leading clergy, he was selected as the artist.

"If I confess as a caricaturist, surely I must not caricature my confessions by any mock-modesty. 'Punch' required funny little figures, and I supplied them; but my *metier*, I must confess, was work requiring more demand upon direct draughtsmanship and power. I am a funny man, a caricaturist, by force of circumstances; an artist, a satirist, and a cartoonist by nature and training. The one requires technical knowledge—in the other 'drawing does n't count.' The serious confession that I have to make is that I have been mistaken for a caricaturist in the accepted and limited meaning of the term. 'It is the ambition of every low comedian to play Hamlet, that of every caricaturist to be able to paint a picture which shall be worthy a place on the walls of the National Gallery,' are my own words on the platform; but I do not essay to play Hamlet, nor do I paint pictures for posterity in my studio. Therefore I do not place myself in the category of either, for I am neither a low comedian nor am I strictly and solely a mere caricaturist."

As we glance over the two hundred odd illustrations included in his volumes, we realize that Mr. Furniss's range is practically unlimited. He is possessed of the power of rendering the traits of all ages, temperaments, and callings,—boys and girls, men of letters and women of society, the gay and the thoughtful, the vicious and the good. He presents them to us in their pleasures, their pursuits, their joy, and their gravity. Whatever the subject, it has the air of being native and spontaneous. His male figures redound with a certain vigor, and are discriminated by the strongest traits of individuality. In the sentiments he expressed on the countenances, he had often the choice of many moods, and he always appears to have selected the ruling passions. When he departs from the literal flesh and blood facts, he magnifies the mental traits.

Mr. Furniss describes a caricaturist as an

artistic contortionist, who is grotesque merely for effect.

"A contortionist twists and distorts himself to cause amusement, but he is by nature straight of limb and a student of grace. Thus also is it with the caricaturist and his pencil. The good points of his subject must be plainly apparent to him before he can twist his study into the grotesque. Perchance he may even entertain a feeling of admiration for the subject he is holding up to ridicule, for serious moments and serious work are no strangers to the caricaturist."

For some years Mr. Furniss worked with "Lewis Carroll," in illustrating that author's humorous books.

"Carroll was as unlike any other man as his books were unlike any other author's books. It was a relief to meet the pure, simple, innocent dreamer of children, after the selfish commercial mind of most authors. Carroll was a wit, a gentleman, a bore, and an egotist—and, like Hans Andersen, a spoilt child. He was not selfish, but a liberal-minded, liberal-handed philanthropist, but his egotism was all but second childhood. . . . To meet him and to work with him was to me a great treat. I put up with his eccentricities—real ones, not sham like mine. I put up with a great deal of boredom, for he was a bore at times, and I worked over seven years with his illustrations, in which the actual working hours would not have occupied me more than seven weeks, purely out of respect for his genius. I treated him as a problem and I solved him, and had he lived I probably would have still worked with him."

He speaks of Gladstone as a study as fascinating to the artist as to the politician, and claims that no portrait ever drawn by pen or pencil can hand down to future generations the mysterious subtlety in personality of the all-powerful leader.

It was in 1887 that Mr. Furniss perpetrated his celebrated artistic joke—a bold parody on a large scale of an average Royal Academy Exhibition. This exhibition, which, it has been said, any man of less audacious and prodigious power of work would have shrunk from in its very inception, was held at the Gainsborough Gallery. It consisted of some eighty-seven pictures of considerable size, executed in monochrome, and presented to a marvelling public travesties—some excruciatingly humorous and daringly satirical, others really exquisite in their rendering of physical traits and landscape features—of the styles, techniques, and peculiar choice of subjects of a number of the leading artists, "R. A.'s" and others, who annually exhibit at Burlington House. As one reviewer puts it:

"London had never seen anything so original as Harry Furniss's Royal Academy. The work of one man, and that man one of the busiest professional men in town! Indeed it might be thought that at the age

of thirty, with all the foremost magazines and journals waiting on his leisure, with a handsome income and an enviable social position, ambition could hardly live in the bosom of an artist in black and white. Unlike Alexander, our hero did not sit down and weep that no kingdom remained to conquer, but set quietly to work to create a new realm all his own. His Royal Academy, although presented to the public as an 'artistic joke,' showed that he could not only use the brush on a large scale, but that he could compose to perfection, and after the exuberant humor of the show, nothing delighted and surprised the public more than the artistic quality and finished technique in much of his work—a finish far and away above the work of any caricaturist of our time."

On his first visit to America, Mr. Furniss was amazed at the commercial spirit which characterized New York City, and felt that the streets were simply museums of grotesque advertisements. What impressed him most about the metropolis was not the Brooklyn Bridge, nor Wall Street, nor the elevated railway, but—the number of chiropodists' advertisements! Speaking of the American newspaper interviewer, he says:

"Major Hospitality arrested me on the moment I arrived, and handed me over to Inky Inquisition—eight gentlemen of the press—who placed me on the interviewer's rack at the demand of insatiable modern journalism. . . . And then to be handed a bad pen, and worse paper, and have to draw pictures in pen and ink, in the space of five minutes, for the eight gentlemen who were watching to see 'how it's done.' I have sketched crowned heads on their thrones, bishops in their pulpits, thieves in their dens, and beauties in their drawing-rooms; but I never felt such nervousness as I did when I had to caricature myself on the occasion of my first experience of American interviewing."

Though his visit to this country was merely a pleasure trip, he soon found himself in the hands of the "irrepressible lecture agent," of whom he says: "Major Pond is a typical American, hospitable, kind, with an eye to business, but I do not appear in his interesting book, nor was I ever on his business books either." In a reminiscent manner he frames his opinions of metropolitan life—from the hungry politician to the American girl, from the Bowery to Central Park, from Baxter Street to Fifth Avenue.

Comparing the seats of government in America and Great Britain, he submits the following un-English view:

"The seating of the senators in these two assemblages (the Senate and the House of Lords) is typical of the countries they represent. In the British House of Lords the Peers loiter about on scarlet sofas; in America the chosen ones sit at desks. The British Peer has forsaken one lounge to occupy another; the American has left the office desk for the desk in office. In Britain the House of Lords is composed of Princes and

Peers, with an admixture of bishops, brewers, and other political party pullers; it is also an asylum for stranded political wrecks from the Lower House. Soldiers and sailors, too, are honored and sent there, not as politicians, but merely to exist for the time being in a sort of respectable retreat, before being translated to the crypt of Westminster Abbey or St. Paul's. John Bull has made this hereditary hotch-potch, and he must swallow it. Jonathan selects his senators to his own taste, and has them dished up fresh from time to time. The Senate is not sombre and sedate as our Upper House, but simplicity itself—no gilded throne, no Lord Chancellor in wig and gown, no offensive officialism."

Space forbids quoting further from these vivacious "Confessions," which furnish many hours' entertainment. Mr. Furniss has written one of the most interesting autobiographies in recent English literature. He is a clever raconteur, and, whether describing his Parliamentary career, his tour in America, or his London club experiences, his mind is alert on seizing the salient features of the life about him. The interesting drawings and sketches, which have already been referred to, form a valuable portion of the book, and the publishers have done their share to make the volumes attractive.

INGRAM A. PYLE.

MR. HOWELLS TALKS OF FICTION.*

Mr. W. D. Howells is a master in what I may call the chronicle-chat of literature. His tone of kindly confidence coupled with ample authority, and always the air of conceding to the reader the right of his own opinion, makes him a delightful companion in a literary conference—that *solitude à deux* which is as pleasant for literature as for life. In fact, Mr. Howells is that rare thing, a genuine essayist,—a man who in a richly human way and with frank impressionism tells us of his likes and dislikes, inviting confessions in return. This impressionism in letters is most winsome and stimulating,—in the right hands, as here.

The reflection is inspired by his latest contribution to literary criticism, the "Heroines of Fiction," furnished bravely forth by the publishers, as befits the season, in two large handsome volumes for which sundry capable artists have made some seventy full-page drawings. It may as well be said here that nothing is more dangerous than to force the eye physical to see a creature of fiction already familiar

*HEROINES OF FICTION. By W. D. Howells. In two volumes. Illustrated. New York: Harper & Brothers.

to the eye spiritual. Even when the rendering is sympathetic and charming, it is another girl, for the girl you know,—and so a shock. Personally, I prefer my heroines unillustrated. This is not at all a stricture on the admirable art-work of these seemly books.

The field covered is a wide one, practically the whole life of English fiction from Richardson to our own day. For although Mr. Howells proposes at the outset to confine himself to the nineteenth century heroines of Anglo-Saxon fiction, he finds the eighteenth century types not only of Richardson but of such other writers as Edgeworth, Austen, and Burney are really modern and should come into the purview. And so some of the most enjoyable and suggestive pages deal with these earlier women of the native imagination.

Such a study is really a sally into *cultur-geschichte*; for the ideals of a period are well reflected in the social place and power of its women. Mr. Howells is happily sympathetic to his theme, because he is aware of this fact, and, too, because with him the underlying test of truth is always applied to a fiction, while his belief in the growth of social decency along with a finer art, makes him a keen analyst of society past and present, as well as of literature.

Readers aware of his views on fiction — of the principles he has long championed and portrayed — will not be surprised to meet with them here, always expressed with a winning tolerance and a welcome clarity. His doctrine is found in a nutshell in volume I, p. 26, when, speaking of eighteenth century fiction, he says it "had not yet conceived of the supreme ethics which consist in portraying life truly and letting the lesson take care of itself." One feels like adding that this is quite acceptable in the case of Mr. Howells, whose lessons are wholesome, but less so when the message is of another sort. What gives these talks on fiction dignity and value are the frequent glimpses afforded of bye-gone manners and morals, the atmospheric way in which the evolution of society is pictured, decade by decade, in standard novels during the life of that literary form. Only the really great critic, for example, can give off-hand, as it were, such an admirable explanation as does he of the successive changes of moral tone in the late eighteenth century and the early and late nineteenth century as mirrored by Burney, Austen, Thackeray, and, say, a contemporary writer like Mr. Hardy.

In a general way, Mr. Howells is happiest with those fictional creations whose authors have used his own method — that of the realist. Hence, particularly charming is his handling of the women types (or female figures, as she would have called them) of Jane Austen; also those of such later masters as Thackeray (whom he very properly points out to be by no means a consistent realist), Trollope, or Mr. Hardy. His attitude toward the romanticists makes him a bit less sympathetic perhaps to the children, fair or foul, of their making; yet the strictures are so frank, so gently put, and so intensely honest (it is always a principle not a person with this wise critic) that they carry the more weight, whatever one's opinion. Indeed, it is a triumph of Mr. Howells's fair-mindedness and response to the great by whatever method conveyed, that what he writes of Dickens is one of the best things in the two volumes, to be read with pleasure and profit by all lovers of the Master of Gadshill. Often, too, Mr. Howells's pen unerringly pierces the gaps in the armor of some great romanticist's art, his aim being all the surer in that his conviction that romance is not fiction's last and best word directs his peaceful missile — the pen that is mightier than the sword. This is especially applicable to Scott, whose defects are touched with a sort of loving sorrow, while his mighty qualities are at the same time attested to.

Just a word on the style of these essays. Idiomatic English, vernacular that is easy yet not vulgar, is what Mr. Howells always writes. He is a deceptively good writer; I mean it takes some culture in speech, in literature, to realize how good he is. His feeling for idiom makes him daringly radical; he uses such phrases as "falls down," "it went," "faking," and yet others, in their popular signification. But in the setting which he gives them they add piquancy, and, for my ear, are void of offense.

The charm of this intimate, leisurely *causerie* can only be shown in quotation and must here be taken on trust. Those acquainted with Mr. Howells's attractive manner of literary criticism need only to be assured that these volumes embody a characteristic study — fruit of his ripest. For those (if such there be) to whom this leader in our letters is less familiar, let it again be said that the essay in its elder, nobler, and more alluring mood is not better illustrated in our day than by his work.

RICHARD BURTON.

THE TRUE THOMAS JEFFERSON.*

The author of the latest addition to the "true" accounts of the lives of famous Americans asserts that the book is not so much a formal biography as a series of sketches of a remarkable man—a red-haired, blue-eyed man, who came to the Continental Congress in 1775, when he was thirty-two years old and almost the youngest man in the body, bringing with him "a reputation for literature, science, and a happy talent for composition."

"It was whispered about that, in addition to Latin and Greek, he understood French, Italian, and Spanish, was learning German, and intended to master Gaelic (if he could get the books from Scotland); that he could calculate an eclipse, survey an estate, tie an artery, plan an edifice, try a case, break a horse, dance a minuet, and play the violin,—a long list of accomplishments that were admired by the sixty serious gentlemen in silk stockings and pigtailed who sat in the plain brick building up a narrow alley in Philadelphia and called themselves 'the honorable Congress.'"

Before Jefferson died, his versatility found still further illustration in the invention of a folding chair, a revolving chair, a copying press, an odometer, a pedometer, and a coinage system; to say nothing of making ploughs and proverbs, introducing merino sheep, Calcutta hogs, and olives; writing the Declaration of Independence, organizing a political party, founding a college, and breaking the Constitution. Frequent extracts from his account books show a lavish expenditure for entertainment of friends that easily accounts for his bankruptcy, and yet reveals the strange phenomenon of a founder of a political party, who was its greatest leader, and yet for whom it is claimed that he never gave a dollar to influence an election, but on the contrary favored barring from office anyone who spent money for such purposes.

Such a character was an ideal man for a newspaper correspondent to describe, and so Mr. Curtis's little volume, in colonial buff and blue, gives us an interesting collection of miscellaneous material that affords the reader a notion of the times in which Jefferson lived, and perhaps enables him to have a better conception of the man than would be gained from an historian who discussed his career from a political standpoint alone.

Some of the familiar quotations are inaccurate; here and there are contemporary stories too good to be overlooked and therefore ascribed in this case to Jefferson; and some of the ma-

terials are poorly digested, so that repetitions occur which a more careful examination of the manuscript would have eliminated. The general impression, however, is favorable, for the volume is full of suggestions and comparisons that tend to show how the man moved in his environment, and how the society of his time differed from the surroundings of public men to-day. For example, the picture is a striking one which shows two rural Virginians helping each other to train for high office, the one planning to have the other—his close friend always—for his political heir. The great Virginians are all introduced, and then comes this stinging criticism of the Old Dominion:

"Thomas Jefferson honored Virginia more than any other of her sons except George Washington; but Virginia, one of the greatest and most ungrateful of states, has not honored Thomas Jefferson. His neighbors, to whose welfare he devoted so much time and labor, and to whom his achievements brought so much glory and honor, permitted him to die destitute, and his family to be driven by poverty from their home. They permitted his estates to pass into the hands of aliens who now stand in his footprints and measure the value of his greatest gift to the people of his state,—the University of Virginia, which they have never fully appreciated. They allowed his grave to be trampled upon and his tomb to be desecrated, and the general government to restore the monument that was erected to his memory, and a citizen of New York to preserve and occupy the mansion in which he spent the best years of his life. But Virginia also allowed the house of Washington to pass out of her hands, the home of Madison to be sold under the hammer, and the ruins of Jamestown, the first civilized settlement on the continent of North America, to be bought at auction by a lady from Ohio who had the generosity to present it to a patriotic society of women. No state in the Union has furnished more great men than Virginia; none has done so little to honor them."

The idea of Jefferson's fixed opposition to wholesale removals of Federalists, which finds expression in the statement that only thirty-nine officials were dropped during the eight years of his presidency, receives a rude shock when a table in this volume is examined showing a hundred and sixty-four changes out of a possible three hundred and thirty-four during the first term alone,—although one oft-quoted letter is cited in which Jefferson says:

"So that sixteen only have been removed in the whole for political principles—that is to say, to make some room for some participation for the Republicans."

Regarding Jefferson's power, it is stated:

"Jefferson intended that the new nation should be a democracy; and he would rather have let the whole world perish than that this purpose should fail. Nevertheless, he was the most absolute monarch that ever sat in the Presidential chair. Although he introduced the practice of discussing all matters in his Cabinet and

*THE TRUE THOMAS JEFFERSON. By William Eleroy Curtis. Illustrated. Philadelphia: The J. B. Lippincott Co.

deciding questions of importance by vote, his powerful individuality and persuasive reasoning controlling [controlled?] his advisers in his official family and in Congress. He exercised an influence in both houses of the national legislature, and with the people, that has never been equalled by any of his successors. He formed a powerful party, he directed its action, and he selected its principles; but he never assumed the attitude of a "boss." He remained in the background, sheltered by the dignity of his office. He worked with singular silence and mystery, communicated his wishes to those who were loyal to him, and selected those who were able to carry them out with the greatest sagacity. There has never been a more subtle or skilful strategist in American politics; there has never been a more accurate observer of public sentiment, nor a better judge of human nature. . . .

"It is a curious fact that the founder of the party whose creed is that all authority belongs to the people alone was the greatest political dictator ever known in the United States; but it is equally true that the Democratic party has never been successful except under the direction and leadership of a dictator."

Such quotations show the character of Mr. Curtis's "The True Thomas Jefferson," a volume of illustrative material, stating details of the life of a great leader, showing faults and virtues alike, on the whole commendatory, but most valuable by reason of comparisons showing the United States of 1901 in opposition to that of 1801, and indicating the place of Thomas Jefferson as a leader from the view-point of a century after his great achievements.

FRANCIS WAYLAND SHEPARDSON.

FOUR CENTURIES OF EUROPEAN CULTURE AND POLITICS.*

At last we have a record of intellectual progress coördinate with political events, in the "Annals of Politics and Culture" by Mr. C. P. Gooch. One glances at first curiously at these pages, where on the left-hand is given year after year the political history of Europe since 1492, on the right-hand the chief events for the same period in the intellectual world,—the first being so much better known and so much more boisterous in making themselves known, the others of so much greater consequence for our progress from the savagery of assault and war to a basis of rational conduct. While on the one side we hear the thunder of cannon, the clash of arms, or the mockery of diplomacy,—remnants of a predatory life which still repeats itself with wearisome monotony,—on the other we behold the works of

peace, or of such mental strife as secures the greater victories and demands the more patient toil. These last achievements seem for awhile to exist only by fits and starts, the current of progress alternately advancing and receding in its course; but gradually the beaconlights of intelligence and discovery are kindled all over the vast area, answering each other from afar, and encouraging each other as they become more numerous and bright. The world *does* progress; these annals of culture tell us that. By them the hopeless are refuted, and the hopeful stimulated to greater effort. However much of barbarism and floundering ignorance are still left for us to combat, we may hope to see the steady growing of the light, both evil and good continuing to exist as each other's antithesis and urging each other on to the inevitable struggle that serves the mysterious principle of life.

In looking through this book on the Culture side, England appears at first the most active and intelligent of European countries. This is largely for the natural reason that no other country receives such minute attention. Every phase of development is recorded, even such as seem to the outsider of very small moment indeed. For England, too, a timely explanation of the value of each departure in the line of intellectual or social development is added to most of the statements, while such help is often lacking in regard to the events of similar character in other countries. Many compilers have added to the volume of facts presented, and their contributions do not always show equal care in selection or fulness of presentation.

The book contains the stately sum of 3765 chief events in Culture and 2826 in Politics,—all these trebled or quadrupled in number by side-lights thrown upon other events not especially recorded. And yet we think that the author of the Annals will be criticised, not so much for what he has put in as for what he has excluded. We predict that these Annals will ultimately swell to twice their present bulk, for such a work is likely to create disagreement as to what should be included and what omitted. Germans and Frenchmen will doubtless have a good many things to say. As for us, realizing the difficulty of making a just selection in many fields, and grateful to the good Fates and Lord Acton that such a book has appeared at all, we shall make only a few suggestions. Under the rubric *Art* is mentioned in due time Beethoven's "Fidelio," but nothing else of his, not even his Ninth Symphony. Taking the year 1823 as the date of

* ANNALS OF POLITICS AND CULTURE (1492-1899). By C. P. Gooch. With an introductory note by Lord Acton. New York: The Macmillan Co.

the completion of this opera, it appears strange that a work which stands as high in the history of music as Goethe's "Faust" in literature should be passed over in silence. Likewise, in the account of German achievements in history are entirely omitted the two Von Maurers, G. L. and K. Von Maurer, father and son,—one of whom established the study of agrarian conditions in Germany, the other known by his minute critical work in the comparative study of Germanic laws with specific interest in the Anglo-Saxon period. This latter subject is now attaining some importance in England, but has flourished in Germany since 1842. These men are unsurpassed in their field, and are veritable founders of schools, deserving to be mentioned, surely, in a place where so many lesser lights shine. Further, the beginnings and final success of the Postal Union, originating in Germany at the initiation of the imperial postal minister Stephan, are events of fully as great importance as the Zollverein, which is after all but of national concern, while the Postal Union is of universal significance. The name of Sophie Kovalewska ought not to be forgotten, either; her winning the prize of the French Academy of Sciences, under the circumstances under which she gained that high honor, means a definite break with mediæval and clerical notions of the capacity of women. It is the logical conclusion of Mill's famous essay. And we might add the query, if Du Maurier is counted worthy of mention as a draughtsman for "Punch," why not also Keene, who had less mannerism and at least equal wit?

In regard to matters of wording, and style in general, a few things might be said. The method of quoting the title of a book or names in English translation (which, it may be said, is not done consistently) seems unscholarly. Why not retain the original title, or at least print that in parentheses after the translation? It is impossible to see the usefulness of translating *Des Knaben Wunderhorn*, a name that has become universally known, into "The Boy's Wonderhorn"; it strikes the reader as flat in itself, and catering too much to the English habit of having everything anglicised. But this is not so bad as calling Peder Dass's *Nordlands Trompet* "The Trumpet of Norway," which is altogether misleading. Why should Johann Sturm be called John Sturm, when that is not his name, and the change serves only to confuse the reader? The faulty English spelling of German names occasion-

ally crops out to offend the eye: why it should be Gunther instead of Günther, Moser instead of Möser, or Holderlin instead of Hölderlin, is quite inconceivable, since Böhmer and others are spelled properly. Abbt, it may be noted, should not be printed Abt. On the other hand, to print such hybrid mixtures as "The fruchtbringende Gesellschaft" or "The Aufklärung" seems equally lacking in good taste; why not "Die fruchtbringende," etc., or "The Enlightenment," since this period belongs to England as well as to Germany, or even more so. On the death-list appear various names not mentioned before in the text, and to most people entirely unknown. The average reader needs an encyclopædia to find out who are Ficino, Alciati, and numberless others who figure nowhere but among the deaths, as if this was their chief accomplishment. That Holberg's "Peder Paars" or Baggesen's "Comic Tales" are put under Dutch literature, instead of under Danish, will surprise both the Dutch and the Danes. Attention might be called to certain other oversights. The sentence on page 33, note 191, makes it difficult to see to whom Ciceronianus is intended to belong, whether to Erasmus or to Longolius, the sentence being about as involved and obscure as if borrowed from Longolius himself. It is also sometimes difficult to understand the bearing of statements, such as the one on page 41, note 246, where Poor Laws and Begging are mentioned as forbidden (presumably in England); or in the line below, where the attempt to free land from Uses presumably concerns England again, while the succeeding line mentions manufacture of silk in Lyons by Italians, thus making the whole matter apparently concern France. The addition of the title of Emperor to Ferdinand, in the note on page 57, of his sending Bubequius to Constantinople, would solve one puzzle. We can easily see the necessity of saving space, but there is space and to spare in the book for such explanatory additions. It is rather a pity that the many *errata* must be swelled by omissions which might easily have been corrected.

All these matters of complaint being little things as compared with the great things that have been achieved in this beginning of the systematic record of intellectual progress, we do not feel it in our heart to end with anything but hearty expressions of our satisfaction with the book as a first and conspicuous attempt to enter a new and fruitful field.

A. M. WERGELAND.

THE HISTORY OF A BOGUS KING.*

It is perhaps not greatly to be regretted that the epoch of the Civil War and the Commonwealth has hitherto so largely engaged the attention of English historians that the period immediately following has been somewhat neglected. But now there are signs, in such recent publications as Dr. Osmund Airy's "Charles II.," Mrs. Ady's "Madame," and Mr. Fea's "King Monmouth," that the unsavory chronicles of Charles the Second's court are to be made the subject of careful study on the part of specialists.

Mr. Fea's elaborate and handsome work is worthy of note, if only for the beauty of its typography and binding and the number and excellence of its illustrations. The ill-fated career, too, of James, Duke of Monmouth, the natural son of Charles II., forms an important chapter in English history; and considerable new material for a biography has come to light since the publication, in 1844, of Mr. George Roberts's excellent life of the Duke. Yet it is as a picture of the times, rather than of the man, that any recital of his adventures can be of value. Handsome, spirited, and brave in battle though he was, there is little in his intellect or character to command admiration. As was well said of him by the Comte de Gramont, "*son esprit ne disoit pas un petit mot en sa faveur.*"

In court morals, if in nothing else, there is decided evidence that we live in a better world than did our ancestors of two centuries ago. The Merry Monarch's weaknesses aroused so little reprobation that we find Lucy Walter's illegitimate son enjoying the honor and emoluments of numerous high offices. When scarcely out of his teens he was made Captain-General of all the king's forces, Privy Councillor, Lord Great Chamberlain of Scotland, Governor of Kingston-upon-Hull, Lord Lieutenant of East Yorkshire, and more besides; while it was only the opposition of his uncle, the Duke of York, that prevented his appointment as Lord Lieutenant of Ireland. An annuity of six thousand pounds, afterward increased to eight thousand, was settled on him. Most astounding of all, this illiterate youngster was elected, at the age of twenty-five, to the Chancellorship of Cambridge University. Readers of Dryden's "Abraham and Achitophel" will not need to be

reminded that it was largely Shaftesbury's and Buckingham's influence that procured him this rapid advancement. But his royal father's fondness for the young scapegrace was such that he was sure to be well provided for in any case. A characteristic picture is given of the pleasure-loving monarch's mode of life at Newmarket, just after seeing his son off for a sojourn on the Continent. A morning walk, the cockpit, dinner, the cockpit again, the play, supper, "and so to bed," as old Pepys would say,—such was King Charles's daily programme.

The chief interest in Monmouth's career centres, of course, in his invasion from Holland soon after his father's death, and in the battle of Sedgemoor which put an end to his kingly pretensions. Our author is inclined to support the charge of complicity on the part of the Prince of Orange in the fatal enterprise, William's motive being a natural desire to get rid of a popular and dangerous rival. The disastrous issue of both Argyll's and Monmouth's undertakings must have been foreseen by so shrewd a statesman and so experienced a soldier. Mr. Fea makes but the briefest mention of the Duke of Argyll's unlucky raid, capture, and execution. As this invasion of Scotland was an essential part of the general scheme, a detailed account of it would have been desirable. Of the battle of Sedgemoor—the last fight worthy to be called a battle fought on English soil—a contemporary plan, drawn by the Rev. Andrew Paschall, is here printed for the first time. The rout of the rebels, the capture of Monmouth, his ignoble attempts to clear himself at the expense of his followers, and his execution on Tower Hill, are all described in full; and we are left with a feeling of amazement that one so unworthy could have commanded such devoted support. It was from the humbler ranks that he drew his adherents, and so constant were the people to their idol that, even long after his death, they persisted in hoping for his reappearance among them. Credence had been given to a false report that one of his followers had mounted the scaffold in his stead, and that "King Monmouth" himself was safe and in hiding, biding his time for a second insurrection. So persistent was this belief that we even find Voltaire, some years after George III. had ascended the throne, gravely refuting the conjecture that the "Man in the Iron Mask" was in reality the Duke of Monmouth. One circumstance of importance is not to be forgotten in connection with Mon-

*KING MONMOUTH. Being a History of the Career of James Scott, "the Protestant Duke," 1649-1685. By Allan Fea. Illustrated by the author with numerous Portraits, Sketches, Photographs, and Facsimile Letters, etc. New York: John Lane.

mouth's popularity: he stood, in the minds of the people, for the cause of Protestantism against Popery, and their hatred of the latter had recently been kindled to a white heat by Titus Oates and the so-called Popish Plot.

The new material drawn upon by the author makes his book well worth the writing. He carefully cites his authorities in introduction and in numerous foot-notes. Macaulay's assertion that "the Civil War had barely grazed the frontier of Devonshire" is shown to be very far from the truth—thanks to a recently discovered and authoritative document relating to the Bloody Assize. No reign in English history lends itself to illustration as does that of Charles II., with its galaxy of court beauties and its array of gay cavaliers, so pleasingly depicted by Lely, Kneller, Riley, Wissing, and others. These portraits are here generously reproduced in photogravure, and many views of historic places added. Indeed, so attractive are the pictures that we fear they excel the text in interest. The dramatic side of the Duke's career might have been turned to better account. The treatment of the theme is scholarly, but the reader does not turn the leaves with bated breath to see what is coming next. However, if we cannot have both true history and charm of style, let us by all means have the former.

PERCY F. BICKNELL.

THREE DANTE BOOKS.*

The Rev. Charles Allen Dinsmore is the author of an earnest and thoughtful study of "The Teachings of Dante," a book which emphasizes the fact that Dante stands in a vital relation to the needs of our modern age, that his teachings have lost nothing of their essential meaning with the lapse of the centuries. The author tells us how, one summer day, several years ago, he picked up Longfellow's translation of the "Inferno" to take into the woods for an hour's quiet reading. He tells us how the spell of the divine poet straightway fell upon him, and has ever since remained as irresistible as the law of gravitation. He tells us, furthermore, how peculiarly the "Divine

Comedy" satisfies our spiritual thirst, and girds "the mind with power by bringing it into the presence of exalted ideals, intensest passions, and elemental truths." His tribute to the sacred poem is so heartfelt and sincere that readers may profit by the study which he has made of it, although that study is the result of sympathy rather than of scholarship. We can discern in the book not only the outlines of Dante's own thought, but also something of the process whereby the impact of his thought has heightened the ideals and broadened the outlook of his commentator.

In form, this essay is a systematic study of the "Divine Comedy," prefaced by a chapter of biography, and another in which the general aspects of Dante's thought are considered. It is not as weighty a book as Symonds's "Introduction" or as Maria Rossetti's "Shadow of Dante," but it belongs with them in the class of books that furnish helpful systematic guidance for those who seek to follow the poet in his spiritual pilgrimage. Concerning the fitness of Dante's message for our own times the author says:

"Our greatest writers are not engrossed with the actions of men, as was Homer; they are not absorbed in delineating their passions, as was Shakespeare; but are turning their thoughts into the depths of the soul to learn the meaning of life and the realities confronting it. For this mood, which so often plunges men into doubt, if not into despair, the triumphant faith of Dante offers a corrective, and this meets the deepest of our modern needs."

Mr. Dinsmore writes throughout with enthusiasm, and often with eloquence. He sometimes says a very fine thing indeed, as in the following passage:

"Only a mind of singular beauty could have conceived a Purgatory, not hot with sulphurous flames, but healing the wounded spirit with the light of the shimmering sea, the glories of the morning, the perfume of flowers, the touch of angels, the living forms of art, and the sweet strains of music. Only a spirit of majestic purity and love could have thought out a Heaven, unstained by one sensuous line, revealing glory upon glory until the ascending soul is lost in the splendor of incommunicable truth and the ardor of unutterable love."

When the Oxford "Divine Comedy," in Dr. Edward Moore's text, was published last year, a companion volume of notes was promised for early issue. That volume, the work of the Rev. H. F. Tozer, has now appeared, and provides the student with an extremely satisfactory handbook for the elucidation of the text. It is a volume of over six hundred pages, into which an immense amount of information, philological, philosophical, and historical, has

* THE TEACHINGS OF DANTE. By Charles Allen Dinsmore. Boston: Houghton, Mifflin & Co.

AN ENGLISH COMMENTARY ON DANTE'S DIVINE COMEDY. By the Rev. H. F. Tozer, M.A. New York: Oxford University Press.

THE NEW LIFE OF DANTE ALIGHIERI. Translation and Pictures by Dante Gabriel Rossetti. New York: R. H. Russell.

been condensed. Collateral references are abundant, as well as references to the sources of Dante's facts and references. The discussion of conflicting interpretations has been avoided, "except in cases where the balance does not greatly preponderate in favour of any one of them." We could wish that something more of attention had been paid to the parallels in which modern literature abounds, but, on the whole, we cannot find any serious fault with a work which offers so much material, and so effectively condenses it. Each of the *Cantiche* is prefaced by a brief note, and each Canto is provided with a prefatory argument.

Among the holiday books of the present season, none is more attractive than the illustrated edition of the "Vita Nuova," in Rossetti's wonderful translation. Rossetti's text is given, and his own introduction. This is prefaced by an introduction written two years ago by his brother, Mr. W. M. Rossetti, and this in turn by an introduction prepared for the present edition by Mr. Fitz Roy Carrington. After all these introductions, the reader should surely find himself on good terms with both text and translator. Mr. Carrington's introduction is chiefly concerned with the pictorial features of the volume. These consist of fifteen full-page plates, for which, strangely enough, no titles and no table of contents are provided. We are left to guess at the illustrations, unless we can identify them by reference to the preface. Fortunately, they are for the most part familiar, including Rossetti's paintings of "Dante's Dream" and "Beata Beatrix," besides eleven other studies, and adding, for good measure, a portrait based upon the death-mask and the Bargello portrait, reproduced in color. The book is beautifully printed and tastefully bound.

WILLIAM MORTON PAYNE.

"FIVE THOUSAND FACTS AND FANCIES," by Mr. William Henry P. Phyfe, is one of those miscellaneous handbooks of curious and out-of-the-way knowledge for which there seems somehow to be a need, in spite of the regulation encyclopædias. It may be best described by an extract from the title-page, where we read that its contents include "noteworthy historical events; civil, military, and religious institutions; scientific facts and theories; natural curiosities; famous buildings, monuments, statues, paintings, and other works of art and utility; celebrated literary productions; sobriquets and nicknames; literary pseudonyms; mythological and imaginary characters; political and slang terms; derivation of peculiar words and phrases; etc., etc." The editor's practice in preparing works of popular reference has taught him what is wanted in a work of this sort, and he has made a skilful selection of material. The Messrs. Putnam are the publishers.

HOLIDAY PUBLICATIONS.

II.

For several successive years, Lady Dilke — who was Miss Emilia Frances Strong and the widow of the late Rev. Mark Pattison before her marriage to Sir Charles — has published valuable and authoritative works on French art in the eighteenth century. Her book on "French Painters" brought out in 1899, on "French Architects and Sculptors" in 1900, and now on "French Decoration and Furniture in the XVIIIth Century" (Macmillan), attest a wealth of reading and investigation continued through many years and presently blossoming into fine quartos. If it be a desirable thing to own fine furniture, it is only less desirable to have at hand such a book as this, with its wealth of illustration and description. For Lady Dilke is an authority who will never be satisfied with less than the best, — and "best" with her does not mean the most expensive, or even the most authentic, specimens of French or other furniture. "Even delicacies and graces of expression," she says in her preface, "finish of inlay, sharpness of carving and of chiseling, are worthless unless sustained by sense of style and respect for the laws of construction. . . Were it not for their influence the priceless trifles which the millionaire guards behind plate glass . . . would have no more title to honor, from an artistic point of view, than the wax-flowers which the thrifty mistress of a country inn protects from houseflies with a glass shade. This is a hard saying, for alluring prettinesses of shining metal, gay china, and marvels of finish are readily appreciated by any who live in costly surroundings; but the values of style and construction demand some sacrifice; they can be recognized only by effort, patient attention, and cultivated habits of observation." What follows is so varied in subject and so rich in treatment that little more than a hint can be given of the contents of the book. The first six chapters deal with the question of decoration — as a background for furniture, and so discriminated from architectural effect pure and simple; the next two with tapestries, and the remaining five with furniture of all sorts. Every style and model has the necessary illustrations to eke out the descriptions of the letter-press, most of them half-tone reproductions of photographs, but many in photogravure, and several score in number. The book can hardly be described by a smaller word than magnificent.

Artist, book-lover, and cat-lover in one, Miss Agnes Repplier has given us in "The Fireside Sphinx" (Houghton) a most fascinating study of the cat, from the days when she lived out her nine pampered lives in an Egyptian temple, and, dying, was ceremoniously buried in a gilded mummy case, until now, when after long dark ages of persecution and neglect she has won back a trifle of her ancient honor and reigns once more the "little god" of hearth and home. Compared with the lives of her wild brothers of jungle and plain, the story of the

individual domestic puss is likely to seem dull and spiritless; for hers is a distinctly feminine genius, and her limited field of action, her love of chimney-corner ease, and her impenetrable reserve, combine to defeat her biographer. But it is her race-history that Miss Repplier chronicles, thus securing novelty of treatment among present-day beast epics, as well as the largeness of interest which her little heroine's domesticity tended to preclude. In this series of delightful essays she deals with pussy's varying fortunes in different ages and climes, with the legends of her witchcraft rites and revels, the French and English estimates of her, and the treatment accorded her by art. Every chapter illustrates and elucidates the conception of the cat familiar to those of us who remember the previous essays upon "Agrippina" and "A Kitten." "God of Egypt, plaything of Rome," witch and friend of witches, delight of Théophile Gautier or Sir Walter Scott, — puss is always for Miss Repplier "the little sphinx whose ways are gentle, whose heart is cold, whose character is inscrutable." The present volume, then, will be welcomed by all lovers of the cat; and it will be welcomed, too, by all who appreciate Miss Repplier. This new volume from her hand is characterized by all the wealth of anecdote and allusion — the "curious and forgotten lore" — with which she is wont to surprise and delight her readers, and by all the vivacity and finish of which her style never fails. Miss Elizabeth Bonsall's charming and sympathetic illustrations deserve mention as adding a crowning touch to the reader's pleasure.

A sumptuous work in two volumes, abundantly decorated without and within, is "Flowers from Persian Poets" (Crowell), edited by Mr. Nathan Haskell Dole and Miss Belle M. Walker. Persian designs in gold on the cover, a Persian design in the sacred green of Islam bordering each page, specimens of Persian calligraphy and photogravures of Persian scenery by way of illustrations, combine to give the book physical beauty beyond that of good paper and careful printing. For its contents, the whole field of Persian literature has been gone over and made to yield its choicest fruits. A searching general introduction leads up to Firdausi's "Sohrab," from the translation of James Atkinson. For Omar Khayyám, dependence has been placed on an anonymous rendering, accredited to E. A. Johnson. Then follow Nizami's "Laili and Majnun," part of "The Masnavi," and many of the shorter poems of Jelalu'Din, or Rumi, with the "Day and Night" of Essemi to close the first volume. The second contains the "Gulistan" or "Rose Garden" of Sa'di, and selections from his "Bustan," "A Persian Song," and several of the odes of Hafiz, and the "Yusuf and Zulaikha" of Jami. In every case critical and biographical notes precede the excerpts. Within the limits set, no better survey of Persian literature in verse has been given in English.

The photogravure series of travel-books issued by Messrs. Henry T. Coates & Co., which began

with the United States, has now extended to Europe; and in the new volumes on London and Ireland will be found admirable souvenirs and reminders of pleasant journeys abroad. "London, Historical and Social," by Mr. Claude de la Roche Francis, is in two duodecimo volumes, filled with photogravures from the best-known scenes in the world's metropolis, having a text which is amiably discursive, and contains abundant references to authentic and traditional history for the better understanding of the subject, with a wealth of anecdote to keep it sane and readable. To an American, the evidences of age are the most to be envied of any of the cockney possessions; and Mr. Francis is right in devoting so much of his space to the portrayal of ancient customs and buildings surviving into the present. The book begins with Æneas, and ends with an anticipatory description of the coronation of Edward VII. It has a satisfactory index, and a list of Mayors of the city. It also has an excellent map, is well printed, substantially bound, and is in every way a book worth keeping. — "Ireland, Historic and Picturesque" is by Mr. Charles Johnston, and will serve as an unusually fair and discriminating history of the island from the earliest times. The ancient Celtic mythology is given in great detail, enough to make the book serviceable as a work of reference in this field. The attitude is fair, neither favoring the Saxon invader overmuch nor searching out the faults of the natives. There is an abundance of description, and many photogravures to illustrate it. The great number of ruins depicted shows the effect of British occupancy without need of further comment. The book is in one volume, with an index and map, uniform with the work just commented on.

Mr. T. Gallon has shown something of the feeling of Dickens in his use of grotesque English characters, and this is more, rather than less, apparent in "The Man Who Knew Better: A Christmas Dream" (Appleton). The story is that of a hard-hearted man of business, a veritable Scrooge, complacent and secure in his riches, and oblivious to all interests of life save his own balance-sheet. But the years bring reversals, and, finally, through the chastening experience of poverty and starvation, the "man who knew better" comes to a real knowledge of life — and of death, also. There are other characters in the book, not the least interesting of whom are Bob Judkin and his company of strolling players. The effect of the story is brightened by the illustrations of Mr. Gordon Browne, which will suffer but little in comparison with the work of Hablot Browne, his father, — the "Phiz" of pleasant memory. Author, artist, and publishers have combined to produce in "The Man Who Knew Better" a book which reflects the true spirit of Christmas more thoroughly than any other title on our Holiday list.

To Mrs. Elizabeth W. Champney's "Romance of the Feudal Châteaux," published last year, now succeeds the "Romance of the Renaissance Châ-

teaux" (Putnam) from the same skilful hand, and, like its predecessor, embellished with numerous beautiful illustrations in half-tone and photogravure. Ten little romances have been taken from their setting in history, and given a new place and added brilliancy here. The literary flavor of them all is marked; the first story, for instance, being of the three Châteaux of Nantes, Amboise, and Blois, and based on the "Book of Hours" of Charlotte d'Albret. Not a little of the spirit of the age, so well translated here in terms of modern English, is supplied by that extraordinary gentleman, Pierre d'Amboise, Seigneur of Chaumont, who, in giving seventeen children to the world, several of them of consequence, aided the arts as something more than a mere patron of them. The text ranges from the later reign of Louis XI. to the massacre of St. Bartholomew, and the illustrations consist of reproductions of historical paintings as well as actual photographs of the buildings described. Notes and a bibliography accompany the tales, but an index is lacking.

With the revival of formal horticulture comes Mrs. Alice Morse Earle's "Old Time Gardens, a Book of the Sweet o' the Year" (Macmillan). This learned American antiquarian has found no more congenial subject than this, nor one which better justifies the wealth of illustration lavished upon it. It is with gardens "in the good old Colony days when we lived under the King" that Mrs. Earle is concerned, and she must have wandered much and far to have accumulated the wealth of material from which she builds her pleasant pages. New England and the Old Dominion join in her tale, and now and again she permits something from the loveliness of the present to intrude gracefully upon the ordered beauty of the past. One such thing is the description of a sun dial presented by Dr. Henry van Dyke to Mrs. Katrina Traak, upon which the reverend poet has caused to be inscribed two sentiments which must be given here. On the face of the dial, running about its edge, is this:

"Hours fly,
Flowers die,
New Days,
New Ways,
Pass by;
Love stays."

While at the base of the gnomon may be read:

"Time is
Too Slow for those who Wait,
Too Swift for those who Fear,
Too Long for those who Grieve,
Too Short for those who Rejoice;
But for those who Love,
Time is
Eternity."

Mrs. Earle remarks that, though for years a student of such lore, she knows nothing to match these "exquisite dial legends." The volume, from its lovely cover to the ferny end-papers, abounds in kindness and sunny serenity, — altogether a book to be loved.

That youthful humorist of the Pacific coast whose sad fate it is to be known first of all as the

author and perpetrator of "The Purple Cow" has had his varied witticisms and drawings gathered into one volume with the title, "The Burgess Nonsense Book" (Stokes). Here one may read what serves as an antidote to that most famous quatrain:

"Ah, Yes! I Wrote the 'Purple Cow'—
I'm Sorry, now, I Wrote it!
But I can Tell you Anyhow,
I'll Kill you if you Quote it!"

But over among the "Poems of Patagonia" is another version, beginning,—

"A Mayde there was, semely and meke enow;
She ate a-milken of a purpil Cowe,"

which seems to indicate, after all, a certain lingering pride in the achievement; the explanation being given that the color was due to "The Master's Mandement" that "His Kyne shall ete of nought but Vylet Floures!" Probably the best form of justice that can be done the volume is to reproduce the title-page: "The Burgess Nonsense Book, Being a Complete Collection of the Humorous Masterpieces of Gelett Burgess, Esq., Sometime Editor of 'The Lark,' 'Le Petit Journal des Refusés,' & 'Enfant Terrible'; including the 'Purple Cow' with Forty Odd Nonsense Quatrains, the 'Chewing Gum Man' Epics, the 'Gerrish' Ghost Stories, Poems of Patagonia, Curious Cartoons, Autobiographies of Famous Goops, & a Myriad Impossibilities, adorned with less than a Million Heart-Rending Illustrations by the Author. The Whole forming a Book of Blissful Bosh for the Blasé; an Amusing Antidote to Modern Neuræsthenia; a Stimulating Spur to Thoughtlessness, & a Restful Recreation for the Super-Civilized, the Over-Educated, & the Hyper-Refined. Carefully Expurgated of all Reason, Purpose, & Verisimilitude, by a Corps of Irresponsible Idiots. An Extraneous Tome of Twaddle, an Infallible Cyclopædia of Balderdash, Ferocious Fancies & Inconsequential Vagaries, Than Which Nothing Could be More So." It is not an evil innovation, permitting every author thus to furnish forth his own idea of his work; the book itself is no small proof of Mr. Burgess's aphorism, "Nonsense is the Fourth Dimension of Literature."

The re-discovery of our ancestors continues apace, though the latest work in this field of research is devoted to possible ancestresses. Miss Geraldine Brooks has prepared two handsome octavo volumes, with photogravure illustrations by Messrs. Charles Copeland and H. A. Ogden, called, respectively, "Dames and Daughters of Colonial Days" and "Dames and Daughters of the Young Republic" (Crowell). "There may be, and there often is, indeed, a regard for ancestry which nourishes only a weak pride," Daniel Webster is permitted to say on the title-pages of both books. "But there is also," it is added, "a moral and philosophical respect for our ancestors which elevates the character and improves the heart." Yet it seems to be generally true that the more desirable the ancestor the fewer the descendants; and certainly

the respect for ancestors in this democracy of ours seems to keep pace with a fine disregard of the principles many of them sought to inculcate. The colonial worthies discussed in the first book include Anne Hutchinson, Margaret Brent, Martha Washington, Abigail Adams, and Elizabeth Schuyler, among others; and among those of the young Republic are Dolly Madison, Sarah Jay, Theodosia Burr, Patsy Jefferson, and Rachel Jackson. This shows a catholic taste, to say the least. Miss Brooks is happy in her manner, and the books, similarly bound and placed together in a box, are very attractive.

"When winter snows begrey the air, We'll think of summer bright and fair,"—a sentiment which comes forcibly to mind on looking through the "Blue Grass and Rhododendron" of Mr. John Fox, Jr., issued in holiday attire by Messrs. Scribner's Sons. The book has an alluring sub-title, too,— "Out-Doors in Old Kentucky"; and all the promise of the letter-press is borne out by the numerous pictures by Mr. F. C. Yohn, many of them from photographs. Mr. Fox went roaming through his beloved mountains, and came upon those delightful survivals of a simpler age, the inhabitants thereof. He describes their life with the sympathetic comprehension which has given his tales and novels so worthy a place in our national literature, and supplements his descriptions with wise comments of his own,—the twentieth century discoursing upon the eighteenth, so to speak. This is not the place for political discussion, but we are compelled to wonder at what Mr. Fox may mean by saying that the "anti-Goebel democracy" is "the best in every way." Observing men in the North have thought some of these "best" men fugitives from retributive justice, fleeing with murder on their hands. Even if discussion of this sort is ever profitable, it can hardly be at Christmas time.

Several holiday seasons have accustomed us to look for some valuable gleanings from the various fields of human endeavor, by Miss Esther Singleton, among whose previous works "Turrets, Towers, and Temples" and "Great Pictures" will be pleasantly remembered. Excellent as these were, they are still inferior to her new book, "Love in Literature and Art" (Dodd, Mead & Co.), which on its literary side is a celebration both of the tender passion and of that wider spirit which promises peace and goodwill to man, and on the pictorial side a bringing-together in compact form of no less than thirty-two finely reproduced masterpieces fitted to her theme, from the hands of the greatest painters. The choice is catholic. Botticelli and Leslie, Rubens and Rossetti, Corot and Alma Tadema, indicate in brief the range of art; while the literary classics of modern Europe have nearly all been laid under contribution, with a few writers of the later Greek world added for good measure. Here can be found affectionate excerpts from the works of Theocritus and Bion, Lyly and Peele, Cervantes and Molière, Jonson and Shakespeare, Spenser and Marlowe, Fielding and Sterne, Goethe and de la Motte Fou-

qué, Frances Burney and Jane Austen, Balzac and Gautier, Dickens and Thackeray, Longfellow and Hawthorne, W. S. Gilbert and Austin Dobson, Lewis Carroll, Anthony Hope, and Rudyard Kipling. It will be a strange taste indeed that cannot find in all this range something worth the while; and the whole book, carefully printed and tastefully bound, is one to be treasured.

After thirty years, Mr. William Dean Howells has revised his "Italian Journeys" (Houghton) and it is now republished with admirably dainty illustrations by Mr. Joseph Pennell. It is a thorough revision, too, done with painstaking care, sentence by sentence. A comparison of the new with the old edition, published first in 1872, is an exposition in little of the well-beloved author's intermediate life. Not the least valuable feature of the handsome book is the brief introduction which Mr. Howells has prepared for it. At the outset, he says, he returned a categorical refusal to the request for revision and for a new preface. But having consented to one, the other followed as a matter of course. Then he goes on: "From time to time it seemed to me that I was aware of posing, of straining even, in some of my attitudes, and I had a sense of having put on more airs than I could handsomely carry, and of having at other times assumed an omniscience for which I can now find no reasonable grounds. So exacting is one at sixty-four—." But there is no need to go further. When the book was written, in 1871, Mr. Howells was thirty-four years old. Now he is sixty-four years young. And that is why this new edition is so well worth cherishing—with the old one beside it on the shelf.

The sumptuous edition of Gilbert White's "The Natural History of Selborne" published by Mr. John Lane some time ago is now issued in a smaller size in order to permit its sale at a lower price. The page is somewhat reduced, but the resulting duodecimo retains all the pictorial and typographical beauty of the earlier edition. The late Grant Allen was the editor, and Mr. Edmund H. New provided a most alluring series of pictures,—birds at each chapter heading, and views of the places described interspersed through the book in appropriate places; and the whole volume has been made a worthy memorial of the humble English country clergyman whose little duties thoroughly done have given him an enduring fame which his most magnificent contemporary might envy. It is worth while noting that no part of the apparatus of a useful book has been sacrificed in making this a beautiful one, the copious index being a treasure in itself, just as the illustrations of birds are all drawn from life and are of scientific accuracy.

There is no occasion for despairing of good stories as long as "Bob, Son of Battle" can sell itself to the extent of fifty-five thousand volumes and still warrant the Doubleday & McClure Co. in preparing a special holiday edition of this admirable work of Mr. Alfred Ollivant's. "The better I know men, the more I like dogs," said the

French cynic; but the growing realization of the great democracy which nature exhibits to us would have it read, "The better I know dogs and men, the more I like men and dogs." Even here, of course, Adam McAdam is not quite Bob, but then, Bob is not quite Adam. This edition has numerous illustrations from photographs of the scenes described, taken by Mr. A. Radcliffe Dugmore and reproduced in half-tone. They depict every stage of the tender tragedy, but the desire of the subject who sat for Adam to keep his physiognomy away from the stare of the camera's eye has not helped matters greatly; the dog was here the better of the two. Certainly if we were going to be a dog we would be a colly. But we'd rather be a boy with Christmas coming.

"Historic Towns of the Western States" (Putnam) is the new volume in the "American Historic Towns" series, following previous volumes on the New England and the Middle States, all under the general editorship of Mr. Lyman P. Powell. As in former instances, there is a general introduction, written in this case by Mr. Reuben G. Thwaites, preceding a series of local histories from the pens of representative residents of the several towns discussed. In this book are dealt with, among other places, Cleveland, by Dr. Charles W. Thwing; Indianapolis, by Mr. Perry S. Heath; Vincennes, by the late William Henry Smith; Chicago, by Mr. Lyman J. Gage; St. Louis, by Mr. William Marion Reedy; Omaha, by Mr. Victor Rosewater; Santa Fé, by Dr. Frederick W. Hodge; San Francisco, by Mr. Edwin Markham; and Los Angeles, by Miss Florence E. Winslow. Each city has its story thoroughly illustrated, with pictures of historic spots, and of its principal buildings and monuments as they stand to-day. The book is not less useful than ornamental, much real learning being expended on the text, which is authoritative in every case. The volume is handsomely bound and boxed.

It is a merry and a lovely book which Mrs. Evangeline Willbour Blashfield has written and Mr. Edwin Harland Blashfield illustrated, with the title "Masques of Cupid" (Scribner). Four little one-act dramas make up the contents: "The Surprise Party" first, a thoroughly modern bit from polite society in an aspect rather less polite than usual; "The Lesser Evil" next, in which Robert Louis Stevenson's "The Sire de Malatroit's Door" is utilized with Mrs. Stevenson's permission; then a commingling of French and Americans in a French country house in 1880, with the title "The Honor of the Créquy"; and, finally, "In Cleon's Garden," taking the reader back to Athens in the fifth century before Christ and to a Cleon we have long known. Pleasant as these little love comedies are, the pictures for them are no less charming—reproductions of delicate pencil drawings, many in number. The book, a large octavo, is one of the most graceful of the season's holiday books, and delightfully harmonious in every detail.

"The Lark Classics" (Doxey) have already made themselves known to lovers of bibelots, and their reissuance during the holiday season in the brightest and stoutest of full leather bindings makes them available as a superior sort of Christmas card, a function for which their reasonable price makes them especially fitted. There are eight volumes, consisting of the "Rubáiyát" of Omar Khayyám in FitzGerald's translation, with additional poems by Messrs. Justin Huntly McCarthy, Porter Garnett, and others; the "Barrack-Room Ballads, Recessional, and Other Poems" of Mr. Rudyard Kipling in one volume, and the "Departmental Ditties, The Vampire, and Other Poems" in another; Mr. Swinburne's "Laus Veneris, and Other Poems," with an introduction by Mr. Howard V. Sutherland; Shakespeare's Sonnets, with initial letters by Mr. Porter Garnett; Eric Mackay's "Love Letters of a Violinist"; Mr. Wilfrid Seawen Blunt's "Love Sonnets of Proteus"; and Richard Jefferies's "The Story of My Heart." Other volumes are announced in this admirable series, to be published soon.

A famous spot in American history is depicted in "The Mohawk Valley: Its Legends and Its History" (Putnam) by Mr. W. Max Reid, with many illustrations from photographs taken by Mr. J. Arthur Maney. From Campbell's "Gertrude of Wyoming" to the recent novels of Messrs. Clinton Scollard and Robert W. Chambers, this storied country has had its place in literature, and Mr. Reid's book adds not a little to what has gone before it. The strange legend of the Indian city Norumbega, which the late John Fiske explained so satisfactorily, places the opening of the narrative before the beginnings of history, and the Five (or Six) Nations, most powerful and most imposing of aboriginal governments, lend it the interest of their checkered history. Jesuit mission fathers, French feudal chiefs of the new world, the soldiery of the two great nations of eighteenth-century Europe, and the final settlement of many years of conflict in the peaceful present, combine to aid Mr. Reid in a task of much magnitude. Historical scenes, buildings, and personages comprise the subjects of the threescore-and-ten pictures, completing a work undertaken with ambition and brought to a conclusion with success.

It seems fair to say that Mr. John Kendrick Bangs was never funnier than in his latest book, which announces itself thus: "Mr. Munchausen, Being a True Account of some of the Recent Adventures beyond the Styx of the late Hieronymus Carl Friedrich, sometime Baron Munchausen of Bordenwerder, as originally reported for the Sunday Edition of the Gehenna Gazette by its Special Interviewer the late Mr. Ananias, formerly of Jerusalem, and now first transcribed from the columns of that Journal" (Noyes, Platt & Co.). The book is enriched with many delicious drawings in color by Mr. Peter Newell, and is a happy caricature of a book which is itself a caricature. The opening, which informs a waiting world of the manner in

which communication was established between the author and the late Baron, is as good as anything to quote: "It was not, to begin with, a dark and dismal evening. The snow was not falling silently, clothing a sad and gloomy world in a mantle of white, and over the darkling moor a heavy mist was not rising, as is so frequently the case. There was no soul-stirring moaning of bitter winds through the leafless boughs; so far as I am aware nothing soured within twenty miles of my bailiwick; and my dog, lying before a blazing log fire in my library, did not give forth an occasional growl of apprehension," etc.

Mr. Oliver Herford is indefatigable in the attempt to do all that one man may to cheer his fellows. "More Animals" (Scribner), with both rhymes and pictures by himself, is the latest offering to this end. If not exactly drawn from life, the beasts and birds show a lively naturalness which is rather enhanced than diminished by the still livelier rhymes. "The Do-do," for example, is commemorated thus:

"This Pleasing Bird, I grieve to own,
Is now Extinct. His Soul has Flown
To Parts Unknown, beyond the Styx,
To Join the Archaeopteryx.
What Strange, Inexplicable Whim
Of Fate, was it to Banish him?
When Every Day the numbers swell
Of Creatures we could spare so well:
Insects that Bite, and Snakes that Sting,
And many another Noxious Thing.
All these, my Child, had I my Say,
Should be Extinct this Very Day.
Then I would send a Special Train
To bring the Do-do back again."

The last four pictures in this collection are devoted to that strange beast which a boy described recently as "half a dog tall and a dog-and-a-half long," the Dachshund, smaller space not serving to give his full dimensions. As a result, the book ends, more literally than most, with a "tail-piece." It is very good fooling indeed.

A curious work, evidently a labor of love in an unsuspected field, is Mrs. Amelia Mott Gummere's "The Quaker, a Study in Costume" (Ferris & Leach). Going back to the origin of the placidly demure sect who so courageously set themselves apart from worldly influences, not only in thought but in word and apparel, Mrs. Gummere begins with a consideration of the Quaker coat, most prominent of the various habiliments that went to make up the "plain" dress, a part of the "pride of potential martyrdom." Chapters on the coat, the hat, beards, wigs, and bands by way of masculine attire, precede the section on the costume for women, closing with a consideration of the Quaker bonnet. Much curious learning will be found in the text, and the book has numerous illustrations, many of which are reproduced in photogravure, making it an appropriate gift for all of Quaker descent.

A series of the best meditative writings of the ages, under the name of "The Cloister Library"

(Dent-Macmillan), is to be welcomed. The first volume, already published, is made up from the writings of Sir Arthur Helps, containing "Thoughts in the Cloister and the Crowd" and "Companions of My Solitude." It will be followed shortly by a translation of St. Teresa's "The Way of Perfection," showing the extensive range of the series. The books are beautifully printed on soft paper, bound in flexible cloth, with a cloistral cover design, and of a size and weight which will permit carrying in the pocket. A photogravure portrait of Helps serves to introduce the text, which should be too well known to require detailed description.

An illustrated edition has been made of Mrs. Jane de Forest Shelton's "The Salt-Box House; Eighteenth Century Life in a New England Village" (Baker & Taylor Co.). Mr. John Henderson Betts has provided most of the pictures, including full-page drawings of typical scenes of a distant day, as well as tail-pieces for some of the chapters. The frontispiece is from an old painting showing the sort of habitation that went by the name of a "salt-box" house, with cabins for the negro slaves of its owner clustering at the back. The memory of many interesting things has been preserved in the text; for example, the ancient name "winkum" for the cider brandy now known colloquially as apple-jack, the custom which required the caller upon the young ladies of the household to take personal care of what was known as the "sparkling fire," and the text of President Washington's first Thanksgiving Proclamation. Pains have been taken to verify the statements made from contemporaneous documents.

That great novel without a hero, "Vanity Fair," appears in three handy little volumes as the fore-runner of a thirty-volume edition of Thackeray's works complete (Dent-Macmillan). A fine tinted photogravure of the author's best portrait serves as the frontispiece, and there are numerous illustrations in crayon and pen-and-ink by Mr. Charles E. Brock. A simple cover design, pretty end papers, and all that makes a tasteful book, round out the work with a fulness of excellence which the Dent imprint implies.

Count Tolstoi's "Anna Karenina" has attained the dignity of a sumptuous three-volume edition (Crowell), the translation by Mr. Nathan Haskell Dole being used for the purpose. Each of the volumes is provided with a photogravure frontispiece after a wash-drawing by Mr. E. Boyd Smith. The type is large and clear (as may be seen from the fact that more than nine hundred pages are used to contain the text), the paper is good, and the cover design simple and effective; these adornments, with a rubricated title-page, combine to give one of the greatest of modern novels a setting worthy of its art.

That expected collection of good things announced as "Miranda's Library" is favorably introduced by a gracefully designed volume reprinting Mrs. Jameson's "Shakespeare's Heroines" (Dent-

Dutton). The work is too well known to require any comment on the text, but Mr. R. Anning Bell has been given free scope in the decorations, and the result is charming — suitable in every way to the fair creations of the master-poet. The frontispiece and title-page are done in black and red, with a similar use of color for every chapter heading. In addition, numerous full-page illustrations contain portraits of the heroines themselves, done in line. Soft, firm paper, light in weight, and a cover design entirely in keeping, make up a gift worth giving and a volume worth keeping.

Miss Marie Corelli has her cult, like other writers; and a sacrifice on its shrine is the luxurious edition of "Barabbas, a Dream of the World's Tragedy," just published by the J. B. Lippincott Co. There is a bit of symbolism in the rubrication of its title-page, and Mr. Ludovico Marchetti has done half-a-dozen good drawings for the book, which are finely reproduced in photogravure. The binding is red, stamped with gold, — this also seeming to be somewhat symbolic.

Following the holiday reprint of "Penelope's English Experiences" last year, Messrs. Houghton, Mifflin & Co. now bring forth "A Cathedral Courtship" — like its predecessor, the delightful work of Mrs. Kate Douglas Wiggin Riggs. As before, Mr. Charles E. Brock has been selected for the delicate and interpretive line drawings which so plentifully illustrate the work, and not one element of the humor implied in "a quantity of lemon squash suitable for two," and all the rest of the so thoroughly un-American things one finds in England, has been lost. If these British did not take themselves so seriously, there would be a native verse on "lemon squash" which would out-Lear Lear.

One of the little nooks of art is exploited with admirable results by Mr. Wilbur Macey Stone in "Some Children's Book Plates, an Essay in Little," published by the "Brothers of the Book," at Gouverneur, New York. It is the sort of thing that one is glad to see done by somebody, tiny as the subject is, and remote from modern ideas. The book has unquestioned charm, the essay being something more than an excuse for giving a series of illustrations. The book-plates, which are pasted in, give American, English, French, and German examples, some from a by-gone age with gaunt lettering and formal decoration and old-fashioned type designs for borders. Several are in color, and all show a firm grasp of the possibilities of the subject, from the little maid who is telling her troubles to a stalwart policeman with the motto "Take Me Home," to the plate of the Acorn Library, and its legend, "Small Planings for Large Endings." The edition is limited to three hundred and fifty copies.

That very pretty little story by Mr. Richard Harding Davis, "Her First Appearance," has been taken from its companionship with the other "Van Bibber" tales and given a setting of its own, with

the pictures by Messrs. C. D. Gibson and E. M. Ashe, made into vignettes with a tinted frame. The story deals, as its many admirers know, largely with the stage and stage people; but the spirit of Christmas is reflected in its bright pages, which are made more bright by the tasteful adornments with which the publishers (Harpers) have distinguished this holiday edition.

Calendars are among the inevitable consolations of one more year gone, and this season they are sufficiently beautiful in many cases to serve their purpose. The "Bryn Mawr College Calendar for 1902" is a pretty affair, and is to be had of the Students' Building Committee at Bryn Mawr, Pennsylvania, the profits from the sale of it to be applied to the fund for a new students' building. Thirteen full-page drawings, reproduced in color on drab paper, will be found, done, as in previous years, by Misses Jessie Willcox Smith, Elizabeth Shippen Green, and Ellen Wetherald Ahrens, from typical scenes in student life and from views in many places, both at Bryn Mawr and elsewhere. The work has decided artistic merit. — "The Bird Calendar" (A. W. Mumford) utilizes six of the excellent color pictures which have been printed in the volume called "Birds and All Nature," the several months being represented by a winged creature more or less characteristic. The snowy owl, for example, answers for January and February, and the red-headed woodpecker for July and August. In each case a description of the bird and an account of its habits accompanies the portrait, and the general effect is pleasing. — "A Calendar for Saints and Sinners" has been compiled by the Young Woman's Missionary Society of the First Methodist Episcopal Church, of Evanston, Illinois. It consists of fifty-two cards, tied together with silk cord and tassels, and bearing an attractive cover design in red and black. There is a selection in prose or verse for every day in the year, the authors represented ranging from Pythagoras to Will Carleton.

Quite inimitable are the tiny volumes — diminutive enough to be literal "waistcoat pocket books" — which the Oxford University Press is issuing in the "Oxford Miniature Editions." The latest of these is the "Dramatic Lyrics and Romances, and Other Poems" of Robert Browning, with an early portrait for the frontispiece, and more than a hundred titles contained in eight hundred pages. Yet the book, for all it contains, is less than an inch thick, owing to the marvellous quality of India paper used. Both as a specimen of fine book-making, and for the standard value of its contents, the little volume should be a favorite with Christmas buyers.

A series of rhymed skits on certain phases of modern American life may add to the hilarity of the Christmas occasion, many pictures in color framing the lines. The work is the product of the imaginative genius of Mr. Leon Lempert, Jr., and is put forth by the C. M. Clark Publishing Co.,

with the title, "Junk: Verses, Pathetic and Otherwise, Mostly Otherwise; a Book to Stagger Sorrow." It is dedicated by the "Instigator," with apologies, to the friends of his youth, and to others who have survived the ordeal and are still his friends. The volume may indeed stagger them, as it has almost staggered the critic.

If anyone in the United States has not read Mr. Winston Churchill's "The Crisis," his last excuse for the singularity is taken from him by the new holiday edition which the Macmillan Company has just issued of this record-breaking novel. Enclosed in a box, with an extra board wrapper, may be found the neatly printed volume, bound in half-sheep with gilt lettering, and sides of buff buckram. Mr. Howard Chandler Christy's frontispiece has been moved over to face the table of contents, and its place is taken by a portrait of the author in photogravure with a facsimile signature.

Mr. William B. Groos has phrased "One Hundred and Forty-Four New Epigrams," and Mr. Edwin J. Meeker has made a full-page picture appropriate to the sentiment he has hand-lettered below it, the book being published by Messrs. R. F. Fenno & Co. Mr. Groos has had better success with thinking his thoughts than with setting them into words. For example, "Life to the ignorant man is one long night through which he sleeps without awaking" seems verbose, and would be the better clad in the terser form, "Ignorance is sleep when it is not death," or "Knowing nothing is being nothing, in man or monkey." But Mr. Groos is writing the epigrams, not we; and some of them are very good indeed, — "Law often becomes the tyrant of a republic," for instance. "If our wishes had wings how far we could fly" is one of the good things that was said for the epigrammatist some centuries before, however.

Two more blossoms from Mr. John Lane's "Flowers of Parnassus" series are issued in time to serve as the best sort of Christmas or New Year's cards, — Mr. Theodore Watts-Duntton's "Christmas at the Mermaid," with the pictures by Mr. Herbert Cole; and William Blake's "Songs of Innocence," illustrated by Miss Geraldine Morris, with a little of the spirit of the poet's own designs.

There is always danger of the Christian Christmas sinking into the heathen Yule, or Saturnalia; and this tendency is gently resisted by Mrs. Margaret E. Sangster in "Talks between Times," published by the American Tract Society. A photogravure portrait of the author is used for the frontispiece, most appropriately, the benevolence of the face it shows being admirably borne out by the kindness of the little lectures on prayer, home, marriage, children, and other matters of daily life, including a timely word or two by way of "Yule Tide Musings." If we are to be Christians, it is well to be the kind that Mrs. Sangster is, with sympathy for everything in the world except voluntary evil and its effects on the innocent.

BOOKS FOR THE YOUNG.

II.

*Books
for boys.*

Books designed more particularly for boys, including works based on history, begin with "A Boy in Early Virginia" (Jacobs), by Mr. Edward Robins, with illustrations by Mr. John Henderson Betts. It opens on board the "Susan Constant" in Chesapeake Bay in the April of 1607, a boy hero being there with the redoubtable warrior and explorer. It follows the fortunes of the two until the return to England in 1609, the Pocahontas incident being given due prominence. — Captain F. S. Brereton, R.A.M.C., writes "A Gallant Grenadier, a Tale of the Crimean War" (imported by Scribners), for which Mr. Walter Paget provides the illustrations. It is of the familiar type of historical books for growing boys; drums, bugles, daring deeds, death, and glory interspersing themselves through its exciting pages. — Harry Castlemon (Mr. Charles Arthur Fosdick) reappears this season with "Winged Arrow's Medicine; or, The Massacre at Fort Phil Kearney" (Saalfield), a book of the sort made well known by the author to the boys of a long generation ago. It shows no signs of decreasing ability to interest, on one hand, or of increasing literary perception on the other. The deeds described are matters of real history and mightily creditable to the soldiers engaged in them. — The fourth story on our list drawing from the recent outbreak in China is Captain F. S. Brereton's "The Dragon of Peking, a Tale of the Boxer Revolt" (imported by Scribners). An English youth of seventeen years is the hero, and he rivals the deeds done by the American boys in the American stories of the uprising — he could hardly hope to outdo them. — History made easy is the "American Boy's Life of William McKinley" (Lee & Shepard), from the ready pen of Mr. Edward Stratemeyer. There is not much excitement in the life story of the murdered President, at least not after the Civil War closed, but there is much to instruct, and this the author has made use of, adapting the politics of the book to the intelligence of his readers, and making the most of the anecdotes which have gathered about President McKinley's memory. — A pleasant and homely tale of country boys in the days before Prairie-ton had a railway is Mr. John Habberton's "Some Boys' Doings" (Jacobs), with illustrations by Mr. John Henderson Betts. It is more fact than fancy, and can be read with interest by many who were boys before the war between the States. — "Rescued by a Prince" (Saalfield) is Mr. Clement Eldridge's account of a youngster who escapes multiform perils by field and flood, cannibals furnishing the chief excitement. It is really worth while getting into the most tremendous scrapes when they can be got out of so handily. The illustrations are numerous. — The dedication of "The Billy Stories" (J. F. Taylor & Co.) "to every boy and girl in the United States who hates to go to bed when bed-time comes" ought to secure its acceptance. For the rest, Miss Eva Lovett tells of a real boy, a healthy animal with a fine capacity for amusing himself. He begins as an author and ends as an arctic explorer, both occupations being carried on without leaving home. — Mr. Cleveland Moffett touches on a little-considered side of real life in his "Careers of Danger and Daring" (Century Co.), a somewhat misleading title, which is concerned with steep-climbers, deep-sea divers, balloonists, pilots, bridge-builders,

firemen, dynamite workers, and others to whom excitement and daily bread spell much the same thing. The story of the wild-beast tamer is one of the best in a book that is useful, instructive, and undeniably full of healthy interest.

Two stories of school athletics.

A book or two having to do with American school-life may be commended for the real pleasure they give an older person in the reading as well as the transcripts from healthy boyish life which brings them home to the fellows of the boys they describe. Mr. Ralph Barbour has written his third book, "The Captain of the Crew" (Appleton). Like the two stories which preceded it, the well illustrated volume is concerned with the boys at Hillton Academy. "The Quarter Back," of two years ago, dealt with football matters; and "For the Honor of the School," last year, with track athletics. So this, as its title indicates, has to do with success on the river, and the earlier sorrows and later triumphs of the captain and his young English room-mate are set forth with a vigor and reality that leave little to be desired.—Of the same sort is Mr. Allen French's story "The Junior Cup" (Century Co.). The book opens in a summer camp where a lot of boys are having as good a time as health, leisure, youth, and irresponsibility can unite in giving them. Two of them are enlisted as rivals for the prize which lends its name to the volume, and the wholesome emulation to which it gives rise is carried into the boarding school life which follows when the jolly vacation days are over. So successful is this book and the one just mentioned that others must follow in the footsteps of Messrs. Barbour and Allen, to the lasting benefit of authors and readers alike.

Books for girls.

"When Mother Was a Little Girl" (Jacobs) is a title so good that we wonder at its not having been used before. The story is told by Miss Frances S. Brewster from incidents related by her own mother. The life described is the simple one of a Berkshire farmhouse.—The author of "Three Girls in a Flat," Miss Ethel F. Heddle, has written a book of the same interest, "An Original Girl" (imported by Scribners). The tale is of London, and the heroine is the daughter of a broken down actor, with a young mother who writes little stories, a beautiful girl who hates London, a sort of fairy god-mother, and various matters of interest.—A book of similar content is Mrs. Evelyn Everett-Green's "Miss Marjorie of Silvermead" (Jacobs), an English story for girls who are just becoming young women. But here the scenes are laid in the country for the most part. There are lords and ladies throughout, and love at the end of the book.—Another English book for girls is Miss Izola L. Forrester's "Rook's Nest" (Jacobs), a book for a younger set of people than the others. It describes a great deal of innocent fun and frolic, and all its troubles come right in the end.—A sweet little story is "Bernardo and Laurette" (McClurg), the tale of a little boy and little girl in the Savoyard Alps, written by Miss Marguerite Bouvet and excellently illustrated by Miss Helen Maitland Armstrong. It is not without excitement, though uniformly sane, and it deserves reading.—"The Colburn Prize" (J. F. Taylor & Co.) is a "story of girls for girls" as the sub-title announces, by Miss Gabrielle E. Jackson. It tells of two girl friends at school, each of whom, though healthily anxious to win a prize, makes a sacrifice of her own ambitions for her fellow.—Miss Amy E. Blanchard writes and Miss Ida Waugh illustrates "Mistress May" (Jacobs),

the biography of a little girl who has illnesses and naughtinesses in the human manner, by way of diversifying a wholesome and generally happy little life.—"The Story of Live Dolls, Being an Account by Josephine Scribner Gates of How, on a Certain June Morning, All of the Dolls in the Village of Cloverdale Came Alive, with Many Pictures Made at the Time by Virginia Keep" (Bowen-Merrill) is the wording of the title-page of a really clever tale for very little girls. The bringing to life and speech of all the children's puppets is told with a fine air of reality.—Romance and mystery clustering about a priceless ruby lends excitement to "The King's Rubies" (Coates), the story of a little girl. A boy or two, an old negro, some thieves, and other miscellaneous folk, give the book a large variety, and the action is incessant. It is written by Miss Adelaide Fuller Bell.—A tale of school-girl life in Washington, by Miss Armour Strong, has been given the appropriate title of "Dear Days" (Coates). The setting of the book on historical ground has given the author the opportunity to tell many authentic anecdotes of statesmen and others, and the book is an excellent one to place in the hands of growing girls.

Fairy tales in plenty.

Fairies, goblins, and sprites are the most popular of imaginary beings, though modern fairy stories are like modern ballads: better technically, it may be, but lacking that indefinable something which is the soul of the whole matter. Precedence in this category belongs to "A Real Queen's Fairy Tales" (Davis & Co.), which have been translated by Miss Edith Hopkirk from the original by Elizabeth, Queen of Roumania, and illustrated by Messrs. Harold Nelson and A. Garth Jones. Mr. George T. B. Davis provides an introduction, in which the life of "Carmen Sylva" is told, itself so near a tale of enchantment as to serve its purpose with rare fitness. The stories themselves are based upon ancient Roumanian legends, and have in consequence an atmosphere and air (similar words of divergent significance) which are beyond mere imitation. They were written, we are told, in three weeks, in order to assist in raising a fund for the suffering Roumanian soldiers in the Russo-Turkish war of 1877; and the old traditions upon which they are based have been used many times in recent years, in such compilations as those of Mr. Andrew Lang, for example. The book is a desirable one, but it is the people long dead and forgotten, rather than the living monarch, to whom its interest is due.—Miss Carolyn Wells apparently is joining the ranks of the literary indefatigables, but without any appearance, so far, of being jaded. In "Folly in Fairyland" (Altemus) she has told a number of stories merrily and well, even to the inclusion of an alphabet of limericks, of which one is, "H was a humorous Hen, Who couldn't count further than ten; So when she got through With the numbers she knew, She just began over again." The pictures in the book are by Mr. Wallace Morgan.—E. Nesbit (Mrs. Hubert Bland) has told "Nine Unlikely Tales for Children" (Dutton), which are as "likely" tales (using the American instead of the British dialect) as any written for this year's children. The method lies chiefly in introducing the apparatus of a whimsical fairy-land into the practical affairs of every-day life.—In "Gobbo Bobo, the Two-Eyed Griffin" (Warne), Miss H. Escoff-Inman the author, and Miss E. A. Mason the illustrator, have seized upon London as it is to make something that is decidedly London as it isn't. These voracious chronicles begin

with "When the Clock Struck Thirteen" (which is very late at night indeed), and end in "The Wonderful Land of Zoölogocady," which is north of day-after-tomorrow and south of day-before-yesterday. It is very good foolery. — Aborigines (of America and several other lands) supply the material for Mrs. Jane Pentzer Myers's "Stories of Enchantment" (McClurg), for which Mrs. Harriet Roosevelt Richards has made the pictures. Telling of ancient things, the stories have simplicity; but this is sometimes forced. — Miss Katharine Pyle has both written and illustrated "As the Goose Flies" (Little, Brown, & Co.), which tells of five little pigs, seven little dwarfs, the magic lamp, Princess Goldenhair, and a number of other unusual animals, persons, and things. The book and its pictures are admirably suited to one another, and interesting to a degree. — Because it treats of some fairies, though the pictures are from photographs of really live boys and girls, Mrs. Elizabeth B. Brownell's "Dream Children" (Bowen-Merrill) may be included here. Mrs. Brownell is among the best known of those conscientious workers who are making a fine art of photography, and some of her most notable achievements in portraiture are used to supplement and interpret the letter-press of the book, which is drawn, both prose and poetry, from the most various sources. The introduction, by Miss Clara E. Laughlin, is a pleasant bit of writing. It must be said that, charming as the illustrations are in subject and treatment, the process of reproducing in half-tone has destroyed some of their most valuable characteristics, reducing to mechanical woodenness much of the photographer's best effort. — Quite as strange as any fairy story, and rather more improbable, are the adventures of the young electrician recounted by Mr. L. Frank Baum in "The Master Key" (Bowen-Merrill). The hero makes a small bracelet which serves all the purposes of the enchanted carpet of old, a garment which saves him from the possibility of bodily harm, a tube which paralyzes his foes for an hour when used against them, and so on.

Favorite authors in new form.

Amidst the immense output of books for the day and hour, it still happens that books of a generation ago, re-issued with the aid of modern pictorial resources, are often those which seem best worth attention. This is true especially of such a work as Charles Kingsley's "The Heroes; or, Greek Fairy Tales for My Children" (Russell), which comes this year with the sixty drawings, many of them in color, of Misses M. H. Squire and E. Mars. The old stories seem doubly hallowed by their association with the genius of the parson of Eversley, and the generous octavo is a possession to be treasured. — So of Charles and Mary Lamb's "Tales from Shakespeare," re-issued by Messrs. E. P. Dutton & Co., with half a dozen color plates, and seventy half-tone illustrations in the text, by Mr. Walter Paget. "What these tales have been to you in childhood," say the gentle pair, "that and much more it is my wish that the true plays of Shakespeare may prove to you in older years — enrichers of the fancy, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honorable thoughts and actions, to teach you courtesy, benignity, generosity, humanity; for of examples teaching these virtues, his pages are full." Such words are as apples of gold in pictures of silver, and it would be well if no child's book were published which could not worthily bear such a sentiment on its title-page. — "Ten Boys from Dickens"

(Russell) is offered by Mrs. Kate Dickinson Sweetser as a substitute for the novels of the master himself. Her method is simple: Tiny Tim, or Traddles, or David Copperfield, or Pip, is made the central figure in as many narratives, whereby their biographies are extricated from all extraneous matter and re-told in Mrs. Sweetser's, not Dickens's, language. The work is certainly well done, and the portraits of the boys, by Mr. George Alfred Williams, are satisfactory; but are children not to be permitted to go to headquarters any more? There is an inevitable difference between water from the living spring and the same water boiled and filtered.

A few nature books.

Nature books are excellent reading for the young, and one of the best of them this year is Mr. Edward B. Clark's "Birds of Lakeside and Prairie" (Mumford). The author has rambled over nearly all of Northern Illinois, hunting birds with an opera-glass rather than a fowling-piece; and as a result he has a most interesting tale to tell at first-hand of birds and their haunts and habits. Sixteen illustrations in color, of a high order of merit, make the book a most desirable one. — A brand-new edition, fully revised, of the four "Nature Readers" of Mrs. Julia McNair Wright brings into present usefulness those really valuable adjuncts of study. "Seaside and Wayside" is their general title (D. C. Heath & Co.), and nearly all natural science, from conchology to astronomy, falls into the purview of one or another of them. They are the sort of text-books that may be read for enjoyment as well as studied for instruction. — "Pussy Meow, the Autobiography of a Cat" (Jacobs) is written by Mrs. S. Louise Patterson for the purpose of making the same plea for kindness to cats that "Black Beauty" did for horses and "Beautiful Joe" for dogs. Mrs. Sarah K. Bolton has written the introduction, and photographs from life are reproduced for illustrations. — "In the Days of Audubon" (Appleton) is a simplified account in reasonable compass of the life of the great naturalist, written by Mr. Hezekiah Butterworth for the purpose of assisting the Audubon Societies in their work of justice and mercy. Nothing could be better calculated to teach kindness and courtesy to the feathered folk than the life history of "the Protector of Birds," and the book goes forth with the heartiest wishes for the success it abundantly deserves. — Mr. Edward B. Clark, already referred to, is also the author of "Bird Jingles" (Mumford), a series of pleasant little rhymes for children about the more notable birds, with colored plates of the same sort used in his other work, commented on above. — These same pictures serve also to brighten the "A B C of Birds" (Mumford) by Miss Mary Catherine Judd, and the merit of the book becomes doubly valuable through the authenticity of its bird portraits. The verses are called "nonsense rhymes" by their author, but they do not quite reach that level. — "Flower Legends for Children" (Longmans) are fanciful little tales from history and tradition, by Miss Hilda Murray, set in beautiful color plates by Mr. J. S. Eland. — Mr. Clifton Bingham's "The Animals' Picnic" (Dutton) is made up of humorous rhymes, and quite as humorous pictures by Mr. G. H. Thompson. It is not a nature-book exactly, but there is a great deal of nature in it of a human sort.

Songs and jingles.

This seems to be a day when text and pictures long linked in the public mind are being cruelly dissociated. "Nonsense Songs by Edwin Lear" used to have the author's pictures — not many in number, it is true, but with a

certain feeling of congruity which made them valuable. For this season's fine new edition (Warne) of a book which is now classic, Mr. L. Leslie Brooke has provided abundant illustrations in color, far better in point of art than Lear could ever hope to attain to, but still with the something lacking which was not lacking before. But the book is for children who do not know what their elders knew about the subject — and is it any of their elders' business, in any event? — "History in Rhymes and Jingles" (Saalfield) is a work of professorial dignity, the text by Dr. Alexander Clarence Flick, who holds the chair of European history in the Syracuse University, and the pictures by Mr. Carl T. Hawley, B.P., who is the associate professor of drawing in the same institution. It is a most inclusive work, ranging from "Antony and Cleopatra," which opens thus: "O foolish Antony! Why do you stay? Don't you know that Rome wants you? You should n't go away," to "The Battle of San Jacinto," which reads thus: "In the great battle of San Jacinto, See what a scrape the Mexicans got into, They fought it at a fearful cost, The state of Texas then they lost, In the battle of San Jacinto. [April 21, 1836.]" A little of that goes quite a distance. — "Songs of the Days and the Year for Children Old and Young" (Grafton Press) is quite another thing. In it Mrs. Harriet F. Blodgett, "thinking no innocent and pretty fancy ever to be despised," in Dickens's phrase, has done some really graceful and beautiful little verses for the gratification of any audience, however critical. It proves, though the proof should not be needed, that literary flavor need not be lacking in children's songs and verses, and we are sure the little folk will be the better for it. — As "cunning" little volumes as ever gave pleasure to a childish heart can be found in "The Bairn Books" (Dent-Dutton), written by Mr. Walter Copeland and illustrated in color by Mr. Charles Robinson. One of them is called "The Farm Book" and the other "A Book of Days." Both prose and verse are contained in them, and they would make an ideal present for twins — being small enough for Saint Nicholas to slip into a stocking "hung by the chimney with care."

NOTES.

An "Introduction to Cæsar," by Mr. M. L. Brittain, is a Latin book for beginners published by the American Book Co.

"Carlyle's Essay on Burns," edited by Professor Cornelius Beach Bradley, is an English text just published by Messrs. B. H. Sanborn & Co.

"Freshman English and Theme-Correcting in Harvard College," by Messrs. C. T. Copeland and H. M. Rideout, is published by Messrs. Silver, Burdett & Co.

"The Marble Faun," edited by Mrs. Annie Russell Marble, has been published by Messrs. Houghton, Mifflin & Co. as a volume of the "Riverside Literature Series."

An abridgment of Jean de la Brète's "Mon Oncle et Mon Curé," edited by Dr. T. F. Colin, is published for school use by Messrs. D. C. Heath & Co., who also send us Theodor Storm's "In St. Jürgen," edited by Professor Arthur S. Wright.

The "Thornton" series of the Brontë writings, imported by the Messrs. Scribner, is now rounded out by

a twelfth volume which reproduces Mrs. Gaskell's "Life of Charlotte Brontë." It is reprinted from the first edition, and edited, with introduction and notes, by Messrs. Temple Scott and B. W. Willett. There is a portrait frontispiece.

Professor Ira Remsen's "College Text-Book of Chemistry," just published by Messrs. Henry Holt & Co., is a manual that occupies an intermediate position between the two other text-books by this writer. It is a volume of nearly seven hundred pages.

Two of the pamphlet publications of Mr. David Nutt have recently reached us. In the Oriental series we have "The Babylonian and the Hebrew Genesis," by Dr. Heinrich Zimmern, and in the Romance series, "The Mabinogion," by Mr. Iver B. John.

Two "Columbia University Germanic Studies" are "Ossian in Germany," by Dr. Rudolph Tombo; and "The Influence of Old Norse Literature upon English Literature," by Mr. Conrad Hjalmar Nordby. The Macmillan Co. are the publishers of these monographs.

Dr. James Harrington Boyd's "College Algebra," published by Messrs. Scott, Foresman, & Co., is a formidable text-book indeed, and we pity the luckless collegians who have to work their way through it. It is a book of nearly eight hundred exceptionally solid pages, fortified against hard usage by a substantial half morocco binding.

The "Cambridge" Shelley, published by Messrs. Houghton, Mifflin & Co., is similar in form to the other "Cambridge" poets of this house, and is edited, as is entirely fitting, by Professor G. E. Woodberry. The "Victor and Cazire" volume is not included, although an account of its fortunes is given by the editor. There are nearly seven hundred pages in this edition.

An "Elementary Zoölogy," by Professor Vernon L. Kellogg, is published by Messrs. Henry Holt & Co. It is a handsomely-illustrated work, well-equipped for class-room and laboratory use. The treatment is primarily systematic, but the ecological aspect of animal study also receives careful attention. We are not acquainted with a better book of its scope, and for its purposes.

Professor Edward E. Hale, Jr., has prepared for Messrs. Henry Holt & Co. a volume of "Selections from Walter Pater" which promptly takes its place with the Arnold and the Newman in the same series. We have often commended these "English Readings," and this admirable addition to the series impels us to renew our words of praise for their competent and tasteful editing.

A recent "Library Bulletin" of Columbia University is a bibliography of "Books on Education in the Libraries of Columbia University." The work has been prepared under the supervision of Mr. Charles Alexander Nelson, and fills over four hundred double-columned pages, the number of titles being 13,500. Columbiana are not included, nor are text-books; since these categories would seem to be important enough to justify special catalogues.

"A List of Serials in Public Libraries of Chicago and Evanston," corrected to the beginning of the present year, has been compiled by the Chicago Library Club, and makes a volume of nearly two hundred octavo pages. Fifteen libraries are included, and the serials catalogued reach the surprising number of 6640. Of this number, no less than 3755 are currently received in one or more of the libraries, and 2360 are in foreign

languages. No more eloquent testimony than these figures could be offered in taking an account of the importance of periodical literature in the intellectual activity of the day.

Mr. Frederic Lawrence Knowles has edited, and Messrs. Dana Estes & Co. have published, "A Year Book of Famous Lyrics." There is a poem or two for every day of the year, all taken from English or American sources. There are also sixteen portrait illustrations, a collection of notes, and all kinds of indexes. Mr. Knowles has a pretty taste in verse, and we can commend his anthology.

"The Young Folks' Cyclopædia of Literature and Art," by Mr. John Denison Champlin, is a third volume in his popular series of reference books for boys and girls. A notable deficiency in the earlier volumes, which dealt mainly with science and history, is thus supplied. The three books together would constitute the best sort of a gift for a young person of inquiring mind. Messrs. Henry Holt & Co. are the publishers.

Among the recent publications of the United States Government is a work of the greatest value to the geographer and the historian. It is "A List of Maps of America in the Library of Congress," including all material of this sort in the national collection at the time when the new building was opened four years ago. The compilation has been made by Mr. P. Lee Phillips, and the volume extends to over eleven hundred large pages.

Mr. Reginald Rankin's English version of the text of Wagner's "Nibelungen Ring" is now completed by the publication of the second volume. This work is a continuous poem in blank verse, rather than a simple translation, although the actual words of the text are used as far as possible. A great many descriptive and connecting passages, however, are necessarily original with Mr. Rankin. Messrs. Longmans, Green, & Co. are the publishers.

The American Book Co. publish "A Brief French Course," by M. Antoine Muzzarelli. The work is a school text for beginners, having for its distinguishing feature the embodiment of the reformed syntax decreed by the French government last March. In spite of governmental action, the new rules have not met with the approval of the best French scholars, and we cannot but regret their appearance in an American manual of the language.

The Messrs. Scribner send us a revised edition of "The Evolution of Sex," by Messrs. Patrick Geddes and J. Arthur Thomson. The book is now twelve years old, and a restatement of the case seemed necessary, although the authors see no occasion to modify the essentials of their theory. The interesting confession is made, however, that in the past ten years the authors have "been diverging biologically—the one towards a Neo-Lamarekian position, the other towards a Neo-Darwinian one."

"Government in State and Nation," by Professor J. A. James and A. H. Sanford, is a text-book for the use of secondary schools. It adopts the approved method of proceeding from local forms of government to the government of the nation. The book seems to be logical in its development, and historical in its treatment. The suggestions for independent work are well-considered, and there are abundant references to the sources of information. The work is published by Messrs. Charles Scribner's Sons.

LIST OF NEW BOOKS.

[The following list, containing 133 titles, includes books received by THE DIAL since its last issue.]

HOLIDAY BOOKS AND CALENDARS.

- London, Historic and Social. By Claude de la Roche Francis. In 2 vols., illus. in photogravure, 12mo, gilt tops. H. T. Coates & Co. \$5.
- Dames and Daughters of Colonial Days and of the Young Republic. By Geraldine Brooks. Illus. in photogravure, 8vo, gilt tops. T. Y. Crowell & Co. \$4.
- Historic Towns of the Western States. Edited by Lyman B. Powell. Illus., 8vo, gilt top, uncut, pp. 702. G. P. Putnam's Sons. \$3. net.
- Ireland, Historic and Picturesque. By Charles Johnston. Illus. in photogravure, 12mo, gilt top, pp. 393. H. T. Coates & Co. \$3.
- Old-Time Gardens: A Book of the Sweet o' the Year. Newly set forth by Alice Morse Earle. Illus., 8vo, gilt top, uncut, pp. 489. Macmillan Co. \$2.50 net.
- The Burgess Nonsense Book: Being a Complete Collection of the Humorous Masterpieces of Gelett Burgess, Esq., sometime Editor of "The Lark," etc. Illus., 8vo, gilt top, pp. 239. F. A. Stokes Co. \$2.15 net.
- Mr. Munchausen: An Account of Some of his Recent Adventures. By John Kendrick Bangs; illus. in colors by Peter Newell. 12mo, pp. 180. Boston: Noyes, Platt & Co. \$1.50.
- The Man Who Knew Better: A Christmas Dream. By T. Gallon; illus. by Gordon Browne. 8vo, gilt top, pp. 224. D. Appleton & Co. \$1.50.
- The Crisis. By Winston Churchill. Holiday edition; illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 522. Macmillan Co. \$1.50 net.
- The Salt-Box House: Eighteenth Century Life in a New England Hill Town. By Jane de Forest Shelton. Illustrated edition; 12mo, gilt top, uncut, pp. 302. Baker & Taylor Co. \$1.50 net.
- Her First Appearance. By Richard Harding Davis; illus. by C. D. Gibson and E. M. Ashe. New edition; 12mo, gilt top, uncut, pp. 53. Harper & Brothers. \$1.25.
- Christmas at the Mermaid. By Theodore Watts-Dunton; illus. by Herbert Cole. 24mo, gilt top, uncut, pp. 66. "Flowers of Parnassus." John Lane. 50 cts. net.
- Riley Farm-Rhymes. With Country Pictures by Will Vawter. 12mo, pp. 187. Bowen-Merrill Co. \$1. net.
- Bryn Mawr College Calendar for 1902. Designed by Jessie Wilcox Smith and Elizabeth Shippen Green. Bryn Mawr, Pa.: Students' Building Committee. \$1.25.
- A Calendar for Saints and Sinners. Compiled by the Young Woman's Missionary Society of the First Methodist Episcopal Church, Evanston, Illinois. 8vo. Published by the Society. 75 cts.
- Bird Calendar for 1902. Illus. in colors, 4to. Chicago: A. W. Mumford. 50 cts.

BOOKS FOR THE YOUNG.

- The Young Folks' Cyclopædia of Literature and Art. By John Denison Champlin, A.M. Illus., 8vo, pp. 604. Henry Holt & Co. \$2.50.
- A Gallant Grenadier: A Tale of the Crimean War. By Captain F. S. Brereton, R.A.M.C. Illus., 12mo, pp. 352. Charles Scribner's Sons. \$1.50.
- The Dragon of Pekin: A Tale of the Boxer Revolt. By Captain F. S. Brereton, R.A.M.C. Illus., 12mo, pp. 352. Charles Scribner's Sons. \$1.50.
- An Original Girl. By Ethel F. Heddle. Illus., 8vo, gilt top, uncut, pp. 387. Charles Scribner's Sons. \$1.50.
- Bernardo and Laurette: Being the Story of Two Little People of the Alps. By Marguerite Bouvet. Illus., 12mo, pp. 217. A. C. McClurg & Co. \$1. net.
- As the Gooee Flies. Written and illustrated by Katharine Pyle. 12mo, pp. 183. Little, Brown, & Co. \$1.20 net.
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